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CHARACTER SKETCHES OF ROMANCE, FICTION AND THE DRAMA

NEW YORK
MDCCCXCVI

The Two Wellers

Frederick Barnard, Artist

SAM WELLER and his father meet after a long separation. Sam inquires,

"How's mother-in-law?"

"Why, I'll tell you what, Sammy," said Mr. Weller, senior, with much solemnity in his manner. "There never was a nicer woman as a widder than that ere second wenlur of mine—a sweet cretur she was, Sammy; all I can say on her now is, that as she was such an uncommon pleasant widder, it's a great pity she ever changed her condition. She don't act as a vife, Sammy!"

"Don't she, though?" inquired Mr. Weller, junior.

The elder Mr. Weller shook his head, as he replied with a sigh, "I've done it once too often, Sammy, I've done it once too often! Take example by your father, my boy, and be werry careful o' widders all your life, specially if they've kept a public-house, Sammy."

Dickens's "Pickwick Papers."

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CHARACTER SKETCHES OF ROMANCE, FICTION AND THE DRAMA : : : :

A REVISED AMERICAN EDITION
OF THE READER'S HANDBOOK

BY

THE REV. E. ebenezer COBHAM BREWER, LL.D.

EDITED BY
MARION HARLAND

VOLUME VIII

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VOLUME VIII.

PHOTOGRAVURES AND ETCHINGS.

Illustration	*Artist*	*To face page*
WELLERS (THE TWO)	FREDERICK BARNARD	*Frontispiece*
WOTAN TAKES LEAVE OF BRUNHILD	K. DIELITZ	264

WOOD ENGRAVINGS AND TYPOGRAVURES.

TULLIA	ERNST HILDEBRAND	156
ULYSSES AND TELEMACHUS (THE MEETING BETWEEN)		170
UNDINE	MULLER	172
URSUS AND HOMO	G. ROCHEGROSSE	176
VALJEAN (JEAN)	EMILE BAYARD	180
VALKYRIE (THE)		182
VALLIÈRE AT THE CONVENT (LOUISE DE LA)	EMMANUEL VAN DEN BUSSCHE	184
VAN WINKLE (JEFFERSON AS RIP)		186
VASHTI	ERNST NORMAND	188

Illustration	*Artist*	*To face page*
VILLAGE (THE PRIDE OF THE)	J. Callcott Horsley	196
VIMPANY (MISS HENLEY AND MRS.)	A. Forestier	198
VIOLA AND OLIVIA	Carl Becker	200
VIRGIL (DANTE AND) CROSSING THE STYX	Eugène Delacroix	202
VIRGINIA (ALTERCATION BETWEEN GERVAISE AND)	Adrien Marie	204
VIRGINIA (THE DEATH OF)	A. Zick	206
VOSS (MILLER) AND THE CHASSEUR	Conrad Beckmann	208
WALLENSTEIN (DEATH OF)	Carl von Piloty	210
WAVERLEY AND ROSE BRADWARDINE	Rob. Herdman	224
WEDDING (PETRUCHIO'S)		226
WELCOME, SIR OLUF	W. Kray	230
WERNER AND JOSEPHINE		232
WERNER THE TRUMPETER AND MARGARET VON SACKINGEN	E. Limmer	234
WERTHER AND CHARLOTTE		236
WITCH (FLORIMEL AND THE)	F. R. Pickersgill	254
WOFFINGTON (PEG) AND RICH	F. Smallfield	256
WOHLFART (ANTON) AND LENORE	Wisnieski	258
WRESTLER (ORLANDO AND THE)	D. Maclise	266
YORICK AND THE CHAISE-VAMPER'S WIFE	Chas. R. Leslie	270
YVETOT (THE KING OF)	Emile Bayard	272

CHARACTER SKETCHES OF ROMANCE, FICTION, AND THE DRAMA.

TRUE THOMAS, Thomas the Rhymer. So called from his prophecies, the most noted of which was his prediction of the death of Alexander III. of Scotland, made to the earl of March. It is recorded in the *Scotichronicon* of Fordun (1430).

Trueworth, brother of Lydia, and friend of Sir William Fondlove.—S. Knowles, *The Love-Chase* (1837).

Trull (*Dolly*). Captain Macheath says of her, "She is always so taken up with stealing hearts, that she does not allow herself time to steal anything else" (act ii. 1).—Gay, *The Beggar's Opera* (1727).

Trulliber (*Parson*), a fat clergyman; ignorant, selfish, and slothful.—Fielding, *The Adventures of Joseph Andrews* (1742).

Parson Barnabas, Parson Trulliber, Sir Wilful Witwould, Sir Francis Wronghead, Squire Western, Squire Sullen; such were the people who composed the main strength of the Tory party for sixty years after the Revolution.—Macaulay.

*** "Sir Wilful Witwould," in *The Way of the World*, by Congreve; "Sir Francis Wronghead," in *The Provoked Husband*, by C. Cibber; "Squire Western," in *Tom Jones*, by Fielding; "Squire Sullen," in *The Beaux' Stratagem*, by Farquhar.

Trunnion (*Commodore Hawser*), a one-eyed naval veteran, who has retired from the service in consequence of injuries received in engagements; but he still keeps garrison in his own house, which is defended with drawbridge and ditch. He sleeps in a hammock, and makes his servants sleep in hammocks, as on board ship, takes his turn on watch, and indulges his naval tastes in various other ways. Lieutenant Jack Hatchway is his companion. When he went to be married, he rode on a hunter which he steered like a ship, according to the compass, tacking about, that he might not "go right in the wind's eye."—T. Smollett, *The Adventures of Peregrine Pickle* (1750).

It is vain to criticize the manœuvre of Trunnion, tacking his way to church on his wedding day, in consequence of a head wind.—*Encyc. Brit.*, Art. "Romance."

Truscott (*Jack*), officer in U. S. Army, and, according to his wife, "gallant, noble, gentle, tender, true, faithful—and—um —*sweet!*" Truscott's character, said to

be drawn from life, is one of the finest in Captain Charles King's series of military novels. Truscott leads the rescuing party to the cottonwood copse where a handful of U. S. soldiers are penned in by Indians.

"More shots and yells, a trumpet-blare, and then—then, ringing like clarion over the turmoil of the fight, echoing far across the still valley, the sound of a glorious voice shouting the well-known words of command,—Left—front—into line—*gallop.*" And Dana can hold in no longer. Almost sobbing, he cries aloud—"Jack Truscott, by all that is glorious! I'd know the voice among a million!" Who in the ——th would not? Who in the old regiment had not leaped at its summons, time and again?—Charles King, *Marion's Faith* (1886).

Trusty (*Mrs.*), landlady of the Queen's Arms, Romford. Motherly, most kind-hearted, a capital caterer, whose ale was noted. Bess, "the beggar's daughter," took refuge with her, and was most kindly treated. Mrs. Trusty wished her son, Ralph, to take Bess to wife, but Bess had given her heart to Wilford, the son of Lord Woodville, her cousin.—S. Knowles, *The Beggar of Bethnal Green* (1834).

Tryamour (*Sir*), the hero of an old metrical novel, and the model of all knightly virtues.

Try'anon, daughter of the fairy king who lived on the island of Ole'ron. "She was as white as a lily in May, or snow that snoweth on a winter's day," and her "haire shone as goldê wire." This paragon of beauty married Sir Launfal, King Arthur's steward, whom she carried off to "Oliroun, her jolif isle."—Thomas Chestre, *Sir Launfal* (fifteenth century).

Trygon, a poisonous fish. Ulysses was accidentally killed by his son Telegŏnos with an arrow pointed with trygon-bone.

The lord of Ithăca,
Struck by the poisonous trygon's bone expired.
West, *Triumphs of the Gout* ("Lucian" 1750).

Tryphon, the sea-god's physician.

They send in haste for Tryphon, to apply
Salves to his wounds, and medicines of might;
For Tryphon of sea-god's the sovereign leech is hight.
Spenser, *Faëry Queen,* iii. 4 (1590).

Tubal, a wealthy Jew, the friend of Shylock.—Shakespeare, *The Merchant of Venice* (a drama, 1598).

Tuck, a long, narrow sword (Gaelic *tuca*, Welsh *twca*, Italian *stocco*, French *estoc.* In *Hamlet* the word "tuck" is erroneously printed *stuck* in Malone's edition.

If he by chance escape your venomed tuck,
Our purpose may hold there.
Shakespeare, *Hamlet,* act iv. sc. 7.

Tuck (*Friar*), the "curtal friar of **Fountain's** Abbey," was the father confessor of Robin Hood. He is represented as a sleek-headed, pudgy, paunchy, pugnacious clerical Falstaff, very fat and self-indulgent, very humorous, and somewhat coarse. His dress was a russet habit of the Franciscan order, a red corded girdle with gold tassel, red stockings, and a wallet.

Sir Walter Scott, in his *Ivanhoe,* calls him the holy clerk of Copmanhurst, and describes him as a "large, strong-built man in a sackcloth gown and hood, girt with a rope of rushes." He had a round, bullet head, and his close-shaven crown was edged with thick, stiff, curly black hair. His countenance was bluff and jovial, eyebrows black and bushy, forehead well-turned, cheeks round and ruddy, beard long, curly and black, form brawny (ch. xv.).

In the May-day morris-dance the friar

is introduced in full clerical tonsure, with the chaplet of white and red beads in his right hand, a corded girdle about his waist, and a russet robe of the Franciscan order. His stockings red, his girdle red, ornamented with gold twist and a golden tassel. At his girdle hung a wallet for the reception of provisions, for "Walleteers" had no other food but what they received from begging. Friar Tuck was chaplain to Robin Hood, the May-king. (See MORRIS-DANCE.)

In this our spacious isle, I think there is not one
But he hath heard some talk of Hood and Little John;
Of Tuck, the merry friar, which many a sermon made,
In praise of Robin Hood, his outlaws and their trade.
Drayton, *Polyolbion*, xxvi. (1622).

Tud (*Morgan*), chief physician of King Arthur.—*The Mabinogion* ("Geraint," twelfth century).

Tug (*Tom*), the waterman, a straightforward, honest young man, who loved Wilhelmi'na, the daughter of Mr. and Mrs. Bundle, and, when he won the waterman's badge in rowing, he won the consent of "the gardener's daughter" to become his loving and faithful wife.—C. Dibdin, *The Waterman* (1774).

Tukely, the lover of Sophia. As Sophia has a partiality for the Hon. Mr. Daffodil, "the male coquette," Tukely dresses in woman's clothes, makes an appointment with Daffodil, and gets him to slander Sophia and other ladies, concealed among the trees. They thus hear his slanders, and, presenting themselves before him, laugh him to scorn.—Garrick, *The Male Coquette* (1758).

Tulk'inghorn (*Mr.*), attorney-at-law and legal adviser of the Dedlocks. Very silent and perfectly self-contained, but, knowing Lady Dedlock's secret, he is like the sword of Dam'oclês over her head, and she lives in ceaseless dread of him.—C. Dickens, *Bleak House* (1852).

Tullia, wicked daughter of Servius Tullius, king of Rome. She conspired with her paramour to compass her father's death, and drove over his dead body on her way to greet her accomplice as king.

Tulliver (*Mr.*), honest, irascible miller, whose love for "the little wench," his daughter, is the gentlest feeling of his nature. His pride is hurt by financial disaster; he becomes a hireling of the man he hates; his fortunes are redeemed by his son, but he dies soon afterward.

Tulliver (*Mrs.*), a weak, garrulous woman, vain of her "Dodson blood."

Tulliver (*Maggie*), fine, upright, imaginative, affectionate girl, understood by few, and passionately loved by two men. She resists her love for her cousin's almost betrothed, and suffers the loss of reputation patiently. Tom Tulliver, her brother, is the sternest of her censors. The two are drowned together in a river-flood.—George Eliot, *The Mill on the Floss.*

Tully, Marcus Tullius Cicero, the great Roman orator (B.C. 106–43). He was proscribed by Antony, one of the triumvirate, and his head and hands, being cut off, were nailed, by the orders of Antony, to the Rostra of Rome.

Ye fond adorers of departed fame,
Who warm at Scipio's worth or Tully's name.
Campbell, *Pleasures of Hope*, i. (1799).

The Judas who betrayed Tully to the

sicarii was a cobbler. The man who murdered him was named Herennius.

Tungay, the one-legged man at Salem House.

He generally acted, with his strong voice, as Mr. Creakle's interpreter to the boys.—C. Dickens, *David Copperfield,* ii. (1849).

Tunstall (*Frank*), one of the apprentices of David Ramsay, the watchmaker. —Sir W. Scott, *The Fortunes of Nigel* (time, James I.).

Tupman (*Tracy*), M.P.C., a sleek, fat young man, of very amorous disposition. He falls in love with every pretty girl he sees, and is, consequently, always getting into trouble.—C. Dickens, *The Pickwick Papers* (1836).

Turbulent School of Fiction (*The*), a school of German romance writers, who returned to the feudal ages, and wrote between 1780 and 1800, in the style of Mrs. Radcliffe. The best known are Cramer, Spiers, Schlenkert, and Veit Weber.

Turcaret, a comedy by Lesage (1708), in which the farmers-general of France are gibbeted unmercifully. He is a coarse, illiterate man, who has grown rich by his trade. Any one who has risen from nothing to great wealth, and has no merit beyond money-making, is called a Turcaret.

Turcos, native Algerian infantry, officered by Frenchmen. The cavalry are called *Spahis.*

Turell (*Jane*), a fair Puritan, whose early precocity and mature accomplishments are related by her husband. Before she was four years old she "could say the Assembly's Catechism, many of the Psalms, some hundred lines of the best poetry, read distinctly, and make pertinent remarks on many things she read." In later years she fulfilled the promise thus given of intellectual acquirements, while "her innocence, modesty, ingenuity and devotion charmed all into admiration of her."—Ebenezer Turell, *Memoirs of the Pious and Ingenious Mrs. Jane Turell* (1735).

Turk Gregory, Gregory VII. (Hildebrand); so called for his furious raid upon royal prerogatives, especially his contest with the emperor [of Germany] on the subject of investiture. In 1075, he summoned the emperor Henry IV. to Rome; the emperor refused to obey the summons, the pope excommunicated him, and absolved all his subjects from their allegiance; he next declared Henry dethroned, and elected a new kaiser, but Henry, finding resistance in vain, begged to be reconciled to the pope. He was now commanded, in the midst of a severe winter, to present himself, with Bertha, his wife, and their infant son, at the castle of Canossa, in Lombardy; and here they had to stand three days in the piercing cold, before the pope would condescend to see him, but at last the proud prelate removed the excommunication, and Henry was restored to his throne.

Turkish Spy (*The*). A once popular romance relating the adventures of Mahmut, a Turk who lived forty-five years undiscovered in Paris, unfolding the intrigues of the Christian courts, between 1637 and 1682. The author of this romance is Giovanni Paolo Mara'na, and he makes it the medium of an historical novel of the period (1684).

Turkomans, a corruption of *Turk-*

Tullia

Ernst Hildebrand, Artist *Krüner, Engraver*

TULLIA, the cruel daughter of Servius Tullius, the sixth king of Rome, having cleared the way for her ambition by murder after murder, dispossessed her father and seized the crown. In the struggle Servius Tullius was killed, and Tullia, on her triumphant progress through Rome to greet her husband, drove over her father's dead body, as it lay unburied in the street. The story goes that the charioteer hesitated at sight of the corpse of the old man, and would have turned his steeds, whereupon Tullia bade him "Drive on!" The blood of her murdered parent stained her chariot-wheels.

TULLIA.

imâms ("Turks of the true faith"). The first chief of the Turks who embraced Islam, called his people so to distinguish them from the Turks who had not embraced that faith.

Turnbull (*Michael*), the Douglas's dark huntsman.—Sir W. Scott, *Castle Dangerous* (time, Henry I.).

Turnbull (*Mr. Thomas*), also called "Tom Turnpenny," a canting smuggler and school-master.—Sir W. Scott, *Redgauntlet* time, George III.).

Turnip-Hoer, George I. So called because, when he first came over to England, he proposed planting St. James's Park with turnips (1660, 1714–1727).

Turnpenny (*Mr.*), banker at Marchthorn.—Sir W. Scott, *St. Ronan's Well* (time, George III.).

Turnpenny (*Tom*), also called "Thomas Turnbull," a canting smuggler and schoolmaster.—Sir W. Scott, *Redgauntlet* (time, George III.).

Turntippit (*Old lord*), one of the privy council in the reign of William III.—Sir W. Scott, *Bride of Lammermoor* (1819).

Turon, the son of Brute's sister, slew 600 Aquitanians with his own hand in one single fight.

> Where Turon, . . . Brute's sister's valiant son . . .
> Six hundred slew outright thro' his peculiar strength;
> By multitudes of men, yet overpressed at length.
> His noble uncle there, to his immortal name
> The city Turon [*Tours*] built, and well endowed the same.
>
> Drayton, *Polyolbion*, i. 1612).

Turpin, a churlish knight, who refuses hospitality to Sir Calepine and Serēna, although solicited to do so by his wife, Blanĭda (bk. vi. 3). Serena told Prince Arthur of this discourtesy, and the prince, after chastising Turpin, unknighted him, and prohibited him from bearing arms ever after (bk. vi. 7). The disgraced churl now vowed revenge; so off he starts, and seeing two knights, complains to them of the wrongs done to himself and his dame by "a recreant knight," whom he points out to them. The two champions instantly challenge the prince "as a foul woman-wronger," and defy him to combat. One of the two champions is soon slain and the other overthrown, but is spared on craving his life. The survivor now returns to Turpin, to relate his misadventure, and when they reach the dead body see Arthur asleep. Turpin proposes to kill him, but Arthur starts up and hangs the rascal on a tree (bk. vi. 7).—Spenser, *Faëry Queen* (1596).

Turpin, "archbishop of Rheims," the hypothetical author of a *Chronicle*, purporting to be a history of Charlemagne's Spanish adventures in 777, by a contemporary. This fiction was declared authentic and genuine by Pope Calixtus II. in 1122, but it is now generally attributed to a canon of Barcelona in the eleventh century.

The tale says that Charlemagne went to Spain in 777 to defend one of his allies from the aggressions of a neighboring prince. Having conquered Navarre and Aragon he returned to France. He then crossed the Pyrenees, and invested Pampeluna for three months, but without success. He tried the effect of prayer, and the walls, like those of Jericho, fell down of their own accord. Those Saracens who consented to be baptized he spared, but the rest were put to the sword. Being

master of Pampeluna, the hero visited the sarcophagus of James; and Turpin, who accompanied him, baptized most of the neighborhood. Charlemagne then led back his army over the Pyrenees, the rear being under the command of Roland. The main army reached France in safety, but 50,000 Saracens fell on the rear, and none escaped.

Turpin (*Dick*), a noted highwayman, executed at York (1739).

Ainsworth has introduced into *Rookwood* Turpin's famous ride to York on his steed, Black Bess. It is said that Maginn really wrote this powerful description (1834).

Turpin (*The French Dick*) is Cartouche, an eighteenth century highwayman. W. H. Ainsworth made him the hero of a romance (1841).

Tur'quine (*Sir*) had sixty-four of King Arthur's knights in prison, all of whom he had vanquished by his own hand. He hated Sir Launcelot, because he had slain his brother, Sir Car'ados, at the Dolorous Tower. Sir Launcelot challenged Sir Turquine to a trial of strength, and slew him, after which he liberated the captive knights.—Sir T. Malory, *History of Prince Arthur*, i. 108–110 (1470).

Turquoise (2 *syl.*), a blue material found in Persia, the exact nature of which is not known. Sundry virtues are attached to it: (1) It indicates by its hue the state of the wearer's health; (2) it indicates by its change of lustre if any peril awaits the wearer; (3) it removes animosity between the giver and the receiver; (4) it is a potent love-charm, and hence Leah gave a turquoise ring to Shylock "when he was a bachelor," in order to make him propose to her.

Tur'veydrop (*Mr.*), a selfish, self-indulgent, conceited dancing-master, who imposes on the world by his majestic appearance and elaborate toilette. He lives on the earnings of his son (named Prince, after the prince regent), who reveres him as a perfect model of "deportment."—C. Dickens, *Bleak House* (1852).

Tuscan Poet (*The*), Ludovico Ariosto, born at Reggio, in Modena (1474–1533). Noted for his poem entitled *Orlando Furioso.*

> The Tuscan poet doth advance
> The frantic paladin of France.
> Drayton, *Nymphidia* (1563–1631).

Tutivillus, the demon who collects all the fragments of words omitted, mutilated, or mispronounced by priests in the performance of religious services, and stores them up in that "bottomless" pit which is "paved with good intentions."—Langland, *Visions of Piers Plowman*, 547 (1362); and the *Townley Mysteries*, 310, 319, etc.

Twangdillo, the fiddler, in Somerville's *Hobbinol*, a burlesque poem in three cantos. Twangdillo had lost one leg and one eye by a stroke of lightning on the banks of the Ister, but was still merry-hearted.

> He tickles every string to every note;
> He bends his pliant neck, his single eye
> Twinkles with joy, his active stump beats time.
> *Hobbinol*, or *The Rural Games*, i. (1740).

Tweedledum and Tweedledee. In the time of George III. the musical world was divided between the parties holding by the German Händel and the Italian Bononcini. The prince of Wales supported Händel, the duke of Marlborough stood for Bononcini.

Some say, compared to Bononcini,
That mynherr Handel's but a ninny;
Others aver that he to Handel
Is scarcely fit to hold a candle;
Strange all this difference should be
'Twixt Tweedledum and Tweedledee.
J. Byrom (1691–1763).

Twelfth Night, a drama by Shakespeare. The story came originally from a novellette by Bandello (who died 1555), reproduced by Belleforest in his *Histoires Tragiques*, from which Shakespeare obtained his story. The tale is this: Viola and Sebastian were twins, and exactly alike. When grown up, they were shipwrecked off the coast of Illyria, and both were saved. Viola, being separated from her brother, in order to obtain a livelihood, dressed like her brother, and took the situation of page under the duke Orsīno. The duke, at the time, happened to be in love with Olivia, and as the lady looked coldly on his suit, he sent Viola to advance it, but the willful Olivia, instead of melting towards the duke, fell in love with his beautiful page. One day Sebastian, the twin-brother of Viola, being attacked in a street brawl, before Olivia's house, the lady, thinking him to be the page, invited him in, and they soon grew to such familiar terms that they agreed to become man and wife. About the same time, the duke discovered his page to be a beautiful woman, and as he could not marry his first love, he made Viola his wife, and the duchess of Illyria.

Twelve Apostles of Ireland (*The*), twelve Irish prelates of the sixth century, disciples of St. Finnian of Clonard.

1. Ciaran or Keiran, bishop and abbot of Saighir (now *Seir-Keiran*, King's County).
2. Ciaran or Keiran, abbot of Clomnacnois.
3. Columcille of Hy (now *Iona*). This prelate is also called St. Columba.
4. Brendan, bishop and abbot of Clonfert.
5. Brendan, bishop and abbot of Birr (now *Parsonstown*, King's County).
6. Columba, abbot of Tirdaglas.
7. Molaise or Laisre, abbot of Damhiris (now *Devenish Island*, in lough Erne).
8. Cainnech, abbot of Aichadhbo, in Queen's County.
9. Ruadan or Rodan, abbot of Lorrha, in Tipperary County.
10. Mobi Clairenech (*i.e.*, "the flat-faced"), abbot of Glasnoöidhan (now *Glasnevin*, near Dublin).
11. Senell, abbot of Cluain-inis, in lough Erne.
12. Nannath or Nennith, bishop and abbot of Inismuige-Samh (now *Inismac-Saint*, in lough Erne).

Twelve Knights of the Round Table. Dryden says there were twelve paladins, and twelve knights of the Round Table. The table was made for 150, but as twelve is the orthodox number, the following names hold the most conspicuous places:—(1) Launcelot, (2) Tristram, and (3) Lamoracke, the three bravest; (4) Tor, the first made; (5) Galahad, the chaste; (6) Gaw'ain, the courteous; (7) Gareth, the big-handed; (8) Palomides, the Saracen, or unbaptized; (9) Kay, the rude and boastful; (10) Mark, the dastard; (11) Mordred, the traitor; and the twelfth, as in the case of the paladins, must be selected from one af the following names, all of which are seated with the prince in the frontispiece attached to the *History of Prince Arthur*, compiled by Sir T. Malory in 1470;—Sirs Acolon, Ballamore, Beleobus, Belvoure, Bersunt, Bors, Ector de Maris, Ewain, Floll, Galeris, Galohalt, Grislet, Lionell, Marhaus, Paginet, Pelleas,

Percival, Sagris, Superabilis, and Turquine.

Or we may take from the *Mabinogion* the three "battle knights," Cadwr, Launcelot, and Owain; the three "counselling knights," Kynon, Aron, and Llywarch Hên; the three "diademed knights," Kai, Trystan, and Gwevyl; and the three "golden-tongued," Gwalchmai, Drudwas and Eliwlod, many of which are unknown in modern story.

Sir Walter Scott names sixteen of renown, seated round the king:

> There *Galahad* sat with manly grace,
> Yet maiden meekness in his face;
> There *Morolt* of the iron mace;
> And lovelorn *Tristrem* there;
> And *Dinadam*, with lively glance;
> And *Lanval*, with the fairy lance;
> And *Mordred*, with his looks askance;
> *Brunor* and *Belvidere*.
> Why should I tell of numbers more?
> Sir *Cay*, Sir *Banier*, and Sir *Bore*,
> Sir *Caradoc*, the keen,
> And gentle *Gawain's* courteous lore,
> *Hector de Mares*, and *Pellinore*,
> And *Lancelot*, that evermore
> Looked stol'n-wise on the queen.
> *Bridal of Triermain*, ii. 13 (1813).

Twelve Paladins (*The*), twelve famous warriors in Charlemagne's court.

1. Astolpho, cousin of Roland, descended from Charles Martel. A great boaster, fool-hardy, and singularly handsome. It was Astolpho who went to the moon to fetch back Orlando's (*Roland's*) brains when mad.

2. Ferumbras or Fierabras, a Saracen, afterwards converted and baptized.

3. Florismart, the *fidus Achātēs* of Roland or Orlando.

4. Ganelon, the traitor, count of Mayence. Placed by Dantê in the Inferno.

5. Maugris, in Italian Malagigi, cousin to Rinaldo, and son of Beuves of Aygremont. He was brought up by Oriande the fairy, and became a great enchanter.

6. Namo or Nayme de Bavière.

7. Ogier, the Dane, thought to be Holger, the hero of Denmark, but some affirm that "Dane" is a corruption of *Damné;* so called because he was not baptized.

8. Oliver, son of Regnier, comte de Gennes, the rival of Roland in all feats of arms.

9. Otuel, a Saracen, nephew to Ferragus or Ferracute. He was converted, and married a daughter of King Charlemagne.

10. Rinaldo, son of Duke Aymon, and cousin to Roland. Angelica fell in love with him, but he requited not her affection.

11. Roland, called Orlando in Italian, comte de Cenouta. He was Charlemagne's nephew, his mother being Berthe, the king's sister, and his father Millon.

12. One of the following names, all of which are called paladins, and probably supplied vacancies caused by death:—Basin de Genevois, Geoffrey de Frises, Guerin, duc de Lorraine, Guillaume de l'Estoc, Guy de Bourgogne, Hoël comte de Nantes, Lambert, prince of Bruxelles, Richard, duc de Normandy, Riol du Mans, Samson, duc de Bourgogne, and Thiery.

*** There is considerable resemblance between the twelve selected paladins and the twelve selected Table knights. In each case there were three pre-eminent for bravery: Oliver, Roland and Rinaldo (*paladins*); Launcelot, Tristram, and Lamoracke (*Table knights*). In each case was a Saracen: Ferumbras (*the paladin*); Palomides (*the Table knight*). In each was a traitor: Ganelon (*the paladin*); Mordred (*the Table Knight*), like Judas Iscariot in the apostolic twelve.

> Who bear the bows were knights in Arthur's reign,
> Twelve they, and twelve the peers of Charlemain.
> Dryden, *The Flower and the Leaf.*

Twelve Wise Masters (*The*), the original corporation of the mastersingers. Hans Sachs, the cobbler of Nürnberg, was the most renowned and the most voluminous of the mastersingers, but he was not one of the original twelve. He lived 1494–1576, and left behind him thirty-four folio vols. of MS., containing 208 plays, 1700 comic tales, and about 450 lyric poems.

> Here Hans Sachs, the cobbler-poet, laureate of the gentle craft,
> Wisest of the Twelve Wise Masters, in huge folios sang and danced.
>
> Longfellow, *Nuremberg.*

*** The original corporation consisted of Heinrik von Mueglen, Konrad Harder, Master Altschwert, Master Barthel Regenbogen (blacksmith), Master Muscablüt (tailor), Hans Blotz (barber), Hans Rosenblüt (armorial painter), Sebastian Brandt (jurist), Thomas Murner, Hans Folz (surgeon), Wilhelm Weber, and Hans Sachs (cobbler). This last, though not one of the founders, was so superior to them all that he is always reckoned among the wise mastersingers.

Twemlow (*Mr.*), first cousin to Lord Snigsworth; "an innocent piece of dinner-furniture," in frequent requisition by Mr. and Mrs. Veneering. He is described as "grey, dry, polite, and susceptible to east wind;" he wears "first-gentleman-in-Europe collar and cravat;" "his cheeks are drawn in as if he had made a great effort to retire into himself some years ago, and had got so far, but never any further." His great mystery is who is Mr. Veneering's oldest friend; is he himself his oldest or his newest acquaintance? He couldn't tell.—C. Dickens, *Our Mutual Friend* (1864).

Twenty Bold Mariners.

> "Twenty bold mariners went to the wave,
> Twenty sweet breezes blew over the main;
> All were so hearty, so free and so brave—
> But they never came back again."
>
> * * * * * * *
>
> Rose Hawthorne Lathrop, *Along the Shore* (1888).

Twice-told Tales. Some of Nathaniel Hawthorne's most charming tales and sketches are collected under this caption (1851).

Twickenham (*The Bard of*), Alexander Pope, who lived for thirty years at Twickenham (1688–1744).

Twigtythe (*The Rev. Mr.*), clergyman at Fasthwaite Farm, held by Farmer Williams.—Sir W. Scott, *Waverley* (time, George II.).

Twin Brethren (*The Great*), Castor and Pollux.

> Back comes the chief in triumph
> Who, in the hour of fight,
> Hath seen the Great Twin Brethren
> In harness on his right.
> Safe comes the ship to haven,
> Thro' billows and thro' gales,
> If once the great Twin Brethren
> Sit shining on the sails.
>
> Lord Macaulay, *Lays of Ancient Rome* ("Battle of Lake Regillus," xl. 1842).

Twineall (*The Hon. Mr.*), a young man who goes to India, intending to work himself into place by flattery; but, wholly mistaking character, he gets thrown into prison for treason. Twineall talks to Sir Luke Tremor (who ran away from the field of battle) of his glorious deeds of fight; to Lady Tremor (a grocer's daughter) of high birth, supposing her to be a descendant of the kings of Scotland; to Lord Flint (the sultan's chief minister) of

the sultan's dubious right to the throne, and so on.—Mrs. Inchbald, *Such Things Are* (1786).

Twist (*Oliver*), the son of Mr. Brownlow's oldest friend and Agnes Fleming; half-brother to "Manks." He was born and brought up in a workhouse, starved, and ill-treated; but was always gentle, amiable, and pure-minded. His asking for more gruel at the workhouse because he was so hungry, and the astonishment of the officials at such daring impudence, is capitally told.—Charles Dickens, *Oliver Twist* (1837).

Twitcher (*Harry*). Henry, Lord Brougham [*Broom*] was so called, from his habit of twitching his neck (1778–1868).

> Don't you recollect, North, some years ago that Murray's name was on our title-page; and that, being alarmed for Subscription Jamie [*Sir James Mackintosh*] and Harry Twitcher, he . . . scratched his name out?—Wilson, *Noctes Ambrosianæ* (1822–36).

Twitcher (*Jemmy*), a cunning and treacherous highwayman in Macheath's gang.—Gay, *The Beggar's Opera* (1727).

Twitcher (*Jemmy*), the nickname of John, Lord Sandwich, noted for his liaison with Miss Ray (1718–1792).

> When sly Jemmy Twitcher had smugged up his face
> With a lick of court whitewash and pious grimace,
> Avowing he went where three sisters of old,
> In harmless society, guttle and scold.
> Gay, (1716–1771).

Two Drovers (*The*), a tale in two chapters, laid in the reign of George III., written by Sir Walter Scott (1827). It is one of the "Chronicles of the Canongate" supposed to be told by Mr. Croftangry. Robin Oig M'Combich, a Highland drover, revengeful and proud, meets with Harry Wakefield, a jovial English drover, and quarrels with him about a pasture-field. They fight in Heskett's ale-house, but are separated. Oig goes on his way to get a dagger, with which he returns to the ale-house, and stabs Harry who is three parts drunk. Being tried for murder, he is condemned and executed.

Two Gentlemen of Vero'na, a drama by Shakespeare, the story of which is taken from the *Diana* of Montemayor (sixteenth century). The tale is this: Protheus and Valentine were two friends, and Protheus was in love with a lady of Verōna, named Julia. Valentine went to sojourn in Milan, and there fell in love with Silvia, the duke's daughter, who was promised in marriage to Thurio. Protheus, being sent by his father to Milan, forgot Julia, fell in love with Silvia, and, in order to carry his point, induced the duke to banish Valentine, who became the captain of banditti, into whose hands Silvia fell. Julia, unable to bear the absence of her lover, dressed in boy's clothes, and, going to Milan, hired herself as a page to Protheus, and when Silvia was lost, the duke, with Thurio, Protheus and his page, went in quest of her. She was soon discovered, but when Thurio attempted to take possession of her, Valentine said to him, "I dare you to touch her;" and Thurio replied, "None but a fool would fight for a girl." The duke, disgusted, gave Silvia to Valentine; and Protheus, ashamed of his conduct, begged pardon of Valentine, discovered his page to be Julia, and married her (1595).

Two Kings of Brentford (*The*). In the duke of Buckingham's farce called *The Rehearsal* (1671), the two kings enter hand-in-hand, dance together, sing to-

gether, walk arm-in-arm, and, to heighten the absurdity, they are made to smell of the same nosegay (act ii. 2.).

Two-Legged Mare (*The*), a gallows. Vice says to Tyburn:

> I will help to bridle the two-legged mare.
> *Like Will to Like, etc.* (1587).

Two-Shoes (*Goody*), a nursery tale by Oliver Goldsmith (1765). Goody Two-shoes was a very poor child, whose delight at having a *pair* of shoes was so unbounded that she could not forbear telling every one she met that she had "two shoes," whence her name. She acquired knowledge and became wealthy. The title-page states that the tale is for the benefit of those

> Who from a state of rags and care,
> And having shoes but half a pair,
> Their fortune and their fame should fix,
> And gallop in a coach and six.

Two Strings to Your Bow, a farce by Jephson (1792). Lazarillo, wanting a master, enters the service of Don Felix and also of Octavio at the same time. He makes perpetual blunders, such as giving letters and money to the wrong master; but it turns out that Don Felix is Donna Clara, the betrothed of Octavio. The lovers meet at the Eagle hotel, recognize each other, and become man and wife.

Two Unlucky. In our dynasties two has been an unlucky number; thus: Ethelred II. was forced to abdicate; Harold II. was slain at Hastings; William II. was shot in the New Forest; Henry II. had to fight for his crown, which was usurped by Stephen; Edward II. was murdered at Berkeley Castle; Richard II. was deposed; Charles II. was driven into exile; James II. was obliged to abdicate; George II. was worsted at Fontenoy and Lawfeld, was disgraced by General Braddock and Admiral Byng, and was troubled by Charles Edward, the Young Pretender.

Tyb'alt, a fiery young nobleman of Verona, nephew to Lady Capŭlet, and cousin to Juliet. He is slain in combat by Ro'meo.—Shakespeare, *Romeo and Juliet* (1595).

The name is given to the *cat* in the beast-epic called *Reynard the Fox.* Hence Mercutio calls him "rat-catcher" (act iii. sc. 1), and when Tybalt demands of him, "What wouldst thou have with me?" Mercutio replies, "Good king of cats, nothing but one of your nine lives" (act iii. sc. 1).

Tybalt, a Lombard officer, in love with Laura, niece of Duke Gondibert. The story of *Gondibert* being unfinished, no sequel of this attachment is given.—Sir W. Davenant, *Gondibert* (died 1668).

Tybalt or *Tibert,* the cat in the beast-epic of *Reynard the Fox* (1498).

Tyburn (*Kings of*), hangmen.

Tyburn Tree (*The*), a gallows; so called because criminals at one time hung on the elm trees which grew on the banks of the Tyburn. The "Holy Maid of Kent," Mrs. Turner, the poisoner, Felton, the assassin of the duke of Buckingham, Jack Sheppard, Jonathan Wild, Lord Ferrers, who murdered his steward, Dr. Dodd and Mother Brownrigg, "all died in their shoes" on the Tyburn tree.

> Since laws were made for every degree,
> To curb vice in others as well as in me [*Macheath*],
> I wonder we ha'nt better company
> 'Neath Tyburn tree.
> Gay, *The Beggar's Opera* (1727).

Tycho, a vassal of the bishop of Treves, in the reign of Kaiser Henry IV. He promised to avenge his lord and master, who had been plundered by Count Adalbert, a leader of bandits. So, going to the count's castle, he craved a draught of water. The porter brought him a cup of wine, and Tycho said, "Thank thy lord for his charity, and tell him he shall meet with his reward." Then, returning home, he procured thirty large wine-barrels, in each of which he concealed an armed retainer and weapons for two others. Each cask was then carried by two men to the count's castle, and when the door was opened Tycho said to the porter, "I am come to recompense thy lord and master," and the sixty men carried in the thirty barrels. When Count Adalbert went to look at the present, at a signal given by Tycho the tops of the casks flew off, and the ninety armed men slew the count and his brigands, and then burnt the castle to the ground.

The reader may perceive a certain resemblance between this tale and that of "Ali Baba, or the Forty Thieves" (*Arabian Nights' Entertainments*).

Tyler (*Wat*), a frugal, honest, industrious, skillful blacksmith of Essex; with one daughter, Alice, pretty, joyous, innocent, and modest. With all his frugality and industry, Wat found it very hard to earn enough for daily bread, and the tax-collectors came for the poll-tax, three groats a head, for a war to maintain our conquests in France. Wat had saved up the money, and proffered six groats for himself and wife. The collectors demanded three groats for Alice also, but Tyler said she was under 15 years of age, whereupon, one of the collectors having "insulted her virgin modesty," Tyler felled him to the ground with his sledge-hammer. The people gathered round the smith, and a general uprising ensued. Richard II., sent a herald to Tyler, to request a parley, and pledging his royal word for his safe conduct. The sturdy smith appointed Smithfield for the rendezvous, and there Tyler told the king the people's grievances; but while he was speaking, William Walworth, the lord mayor, stabbed him from behind and killed him. The king, to pacify the people, promised the poll-tax should be taken off and their grievances redressed, but no sooner had the mob dispersed than the rebels were cut down wholesale, and many being subjected to a mockery of a trial, were infamously executed.—Southey, *Wat Tyler* (1794, published, 1817).

Tyll Owlyglass or Tyll Owleglass, by Thomas Murner, a Franciscan monk, of Strasbourg (1475–1536); the English name of the German "Tyll Eulenspiegel." Tyll is a mechanic of Brunswick, who runs from pillar to post as charlatan, physician, lansquenet, fool, valet, and Jack-of-all-trades. He undertakes anything and everything, but invariably "spoils the Egyptians" who trust in him. He produces popular proverbs, is brimfull of merry mischief, droll as Sam Slick, indifferent honest as Gil Blas, light-hearted as Andrew Bode, as full of tricks as Scapin, and as popular as Robin Hood. The book is crammed with observations, anecdotes, fables, *bon mots*, facetiæ, and shows forth the omnipotence of common sense. There are two good English versions of this popular picaresco romance—one printed by William Copland, and entitled *The Merrye Jeste of a Man called Howlëglass and the many Marvellous Thinges and Jestes which he did in his Lyfe in Eastland;* and the other published in 1860, translated by K. R. H. Mackenzie, and illustrated by

Alfred Crowquill. In 1720 was brought out a modified and abridged edition of the German story.

To few mortals has it been granted to earn such a place in universal history as Tyll Eulenspiegel [*U'len-spee'.g'l*]. Now, after five centuries, Tyll's native village is pointed out with pride to the traveller, and his tombstone . . . still stands . . . at Möllen, near Lubeck, where since 1350 [*sic*] his once nimble bones have been at rest.—Carlyle.

Tylwyth Teg, or the "Family of Beauty," elves who "dance in the moonlight on the velvet sward," in their airy and flowing robes of blue and green, white and scarlet. These beautiful fays delight in showering benefits on the human race. *The Mabinogion.*

Tyneman (2 *syl.*), Archibald IV., earl of Douglas. So called because he was always on the losing side.

Tyre, in Dryden's satire of *Absalom and Achitophel*, means Holland. "Egypt," in the same satire, means France.

I mourn my countrymen, your lost estate . . .
Now all your liberties a spoil are made,
Egypt and Tyrus intercept your trade.
Pt. i. (1681).

Tyre (*Archbishop of*), with the crusaders.—Sir W. Scott, *The Talisman* (time, Richard I.).

Tyrian Cyn'osure (3 *syl.*), Ursa Minor. Ursa Major is called by Milton "The Star of Arcady," from Calisto, daughter of Lyca'on, the first king of Arcadia, who was changed into this constellation. Her son, Arcas or Cynosūra, was made the Lesser Bear. — Pausanias, *Itinerary of Greece*, viii. 4.

And thou shalt be our star of Arcady,
Or Tyrian Cynosure.
Milton, *Comus*, 343 (1634).

Tyrie, one of the archers in the Scottish guard of Louis XI.—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

Tyrie (*The Rev. Michael*), minister of Glenorquhy.—Sir W. Scott, *The Highland Widow* (time, George II.).

Tyrog'lyphus ("*the cheese-scooper*"), one of the mouse princes slain in the battle of the frogs and mice by Lymnisius ("the laker").

Lymnisius good Tyroglyphus assails,
Prince of the mice that haunt the flowery vales;
Lost to the milky fares and rural seat,
He came to perish on the bank of fate.
Parnell, *Battle of the Frogs and Mice*, iii. (about 1712).

Tyrrel (*Francis*), the nephew of Mr. Mortimer. He loves Miss Aubrey "with an ardent, firm disinterested love." On one occasion Miss Aubrey was insulted by lord Courtland, with whom Tyrrel fought a duel, and was for a time in hiding; but when Courtland recovered from his wounds, Tyrrel re-appeared, and ultimately married the lady of his affection.—Cumberland, *The Fashionable Lover* (1780).

Tyrrel (*Frank*), or Martigny, earl of Etherington, son of the late earl, and la comtesse de Martigny, his wife. He is supposed to be illegitimate. Frank is in love with Clara Mowbray, daughter of Mr. Mowbray, of St. Ronan's.—Sir W. Scott, *St. Ronan's Well* (time, George III).

Tyrtæos, selected by the Spartans as their leader, because his lays inspired the soldiers to deeds of daring. The following is a translation of one of his martial songs;—

Oh, how joyous to fall in the face of the foe,
For country and altar to die!

But a lot more ignoble no mortal can know,
Than with children and parents heart-broken with woe,
From home as an exile to fly.

Unrecompensed labor, starvation, and scorn,
The feet of the captive attend;
Dishonored his race, by rude foes overborne;
From altar, from country, from kith and kin torn;
No brother, no sister, no friend.

To the field, then! Be strong, and acquit ye like men!
Who shall fear for his country to fall?
Ye younger, in ranks firmly serried remain;
Ye elders, though weak, look on flight with disdain,
And honor your fatherland's call!

Tyrtæos (*The Spanish*), Manuel José Quintāna, whose odes stimulated the Spaniards to vindicate their liberty, at the outbreak of the War of Independence (1772–1857).

*** Who can tell the influence of such odes as the *Marseillaise*, or some of the Jacobite songs, on the spirit of a people? Even the music-hall song, "We don't want to fight," almost roused the English nation into a war with Russia in 1878.

Tyson (*Kate*), a romantic young lady, who marries Frank Cheeney.—Wybert Reeve, *Parted.*

UBALDO, one of the crusaders, mature in age. He had visited many regions, "from polar cold to Libya's burning soil." He and Charles, the Dane, went to bring back Rinaldo from the enchanted castle.—Tasso, *Jerusalem Delivered* (1575).

Ubaldo and Ricardo, two men sent by Honoria, queen of Hungary, to tempt the fidelity of Sophia, because the queen was in love with her husband, Mathias. Immediately Sophia understood the object of their visit, she had the two men confined in separate rooms, where they were made to earn their food by spinning.—Massinger, *The Picture* (1629).

Ube'da (*Orbaneia of*), a painter who drew a cock so preposteronsly that he was obliged to write under it "This is a cock," in order that the spectator might know what was intended to be represented.—Cervantes, *Don Quixote,* II. i. 3 (1615).

Uberti (*Farinata Degli*), a noble Florentine, leader of the Ghibelline faction. Dantê represents him in his *Inferno*, as lying in a fiery tomb, yet open and not to be closed till the last judgment.

Uberto, Count d'Este, etc.—Ariosto, *Orlando Furioso* (1516).

Udaller, one who holds land by allodial tenure. Magnus Troil, in Sir W. Scott's *Pirate*, was a udaller.

Ude, the most learned of cooks, author of *La Science de Gueule.* He says, "Coquus nascitur non fit." That "music, dancing, fencing, painting, and mechanics possess professors under 20 years of age, but pre-eminence in cooking is never attained under 30." He was *premier artiste* to Louis XVI., then to Lord Sefton, then to the duke of York, then *chef de cuisine* at Crockford's. It is said that he quitted the earl of Sefton, because one of his lordship's

guests added pepper to his soup. He was succeeded by Frascatelli.

*** Vatel, we are told, committed suicide (1677), during a banquet given by the Prince de Condé, because the lobsters for the turbot sauce did not arrive in time.

Udolpho (*The Mysteries of*), a romance by Mrs. Radcliffe (1790).

Ugo, natural son of Niccolo III. of Ferrara. His father had for his second wife Parisi'na Malatesta, between whom and Ugo a criminal attachment arose. When Niccolo was informed thereof, he had both brought to open trial, and both were condemned to suffer death by the common headsman.—Frizzi, *History of Ferrara.*

Ugoli'no, count of Gheradesca, a leader of the Guelphi in Pisa. He was raised to the highest honors, but the Archbishop Ruggie'ri incited the Pisans against him, his castle was attacked, two of his grandsons fell in the assault, and the count himself, with his two sons and two surviving grandsons, were imprisoned in the tower of the Gualandi, on the Piazza of the Anziani. Being locked in, the dungeon key was flung into the Arno, and all food was withheld from them. On the fourth day his son, Gaddo, died, and by the sixth day little Anselm, with the two grandchildren, "fell one by one." Last of all the count died also (1288), and the dungeon was ever after called "The Tower of Famine."

Dantê has introduced this story in his *Inferno*, and represents Ugolino as devouring most voraciously the head of Ruggieri, while frozen in the lake of ice.

Chaucer, in his *Canterbury Tales*, makes the monk briefly tell this sad story, and calls the count "Hugeline of Pise."

> Oh, thou Pisa, shame! . . . What if fame
> Reported that thy castles were betrayed
> By Ugolino, yet no right hadst thou
> To stretch his children on the rack . . .
> Their tender years . . . uneapable of guilt.
> Dantê, *Hell*, xxxiii. (1300).

> Remember Ugolino condescends
> To eat the head of his arch-enemy
> The moment after he politely ends
> His tale.
> Byron, *Don Juan*, ii. 83 (1819).

Ulalume, the lost love, to the door of whose tomb the poet strays with "Psyche, his soul."

> And we pass to the end of the vista,
> But were stopped by the door of a tomb,—
> By the door of a legended tomb;
> And I said, "What is written, sweet sister,
> On the door of this legended tomb?"
> She replied, "Ulalume! Ulalume!
> 'Tis the vault of thy lost Ulalume!"
> Edgar Allan Poe, *Poems* (1850).

Ula'nia, queen of Islanda. She sent a golden shield to Charlemagne, to be given as a prize to his bravest knight, and whoever won it might claim the donor in marriage.—Ariosto, *Orlando Furioso*, xv. (1516).

Ulfin, the page of Gondibert's grandsire, and the faithful Achātês of Gondibert's father. He cured Gondibert by a cordial kept in his sword hilt.—Sir W. Davenant, *Gondibert* (died 1668).

Ulf, Celtic husband, who, surprising his wife with her lover, follows and slays him, then tells her what he has seen, and how avenged his injured honor, and kills her. —Charles de Kay, *Hesperus and other Poems* (1880).

Ulien's Son, Rodomont.—Ariosto, *Orlando Furioso* (1516).

Ulin, an enchantress who had no power over those who remained faithful to Allah and their duty; but if any fell into error or sin she had full power to do as she

liked. Thus, when Misnar (sultan of India) mistrusted the protection of Allah, she transformed him into a toad. When the Vizier Horam believed a false report, obviously untrue, she transformed him also into a toad. And when the Princess Hemjunah, to avoid a marriage projected by her father, ran away with a stranger, her indiscretion placed her in the power of the enchantress, who transformed her likewise into a toad. Ulin was ultimately killed by Misnar, sultan of Delhi, who felled her to the ground with a blow.—Sir C. Morell [J. Ridley], *Tales of the Genii*, vi., viii. (1751).

Ullin, Fingal's aged bard, called "the sweet voice of resounding Cona."

Ullin, the Irish name for Ulster.

He pursued the chase on Ullin, on the moss-covered top of Drumardo.—Ossian, *Temora*, ii.

Ullin's Daughter (*Lord*), a young lady who eloped with the chief of Ulva's Isle, and induced a boatman to row them over Lochgyle during a storm. The boat was capsized just as Lord Ullin and his retinue reached the shore. He saw the peril, he cried in agony, "Come back, come back! and I'll forgive your Highland chief;" but it was too late, the "waters wild rolled o'er his child, and he was left lamenting." —Campbell, *Lord Ullin's Daughter* (a ballad).

Ulric, son of Werner (*i.e.*, count of Siegendorf). With the help of Gabor, he saved the count of Stral'enheim from the Oder; but murdered him afterwards for the wrongs he had done his father and himself, especially in seeking to oust them from the princely inheritance of Siegendorf. —Byron, *Werner* (1822).

Ulri'ca, in *Charles XII.*, by J. R. Planché (1826).

Ulrica, a girl of great beauty and noble determination of character, natural daughter of Ernest de Fridberg. Dressed in the clothes of Herman (the deaf and dumb jailer-lad), she gets access to the dungeon where her father is confined as a "prisoner of State," and contrives his escape, but he is recaptured. Whereupon Christine (a young woman in the service of the Countess Marie) goes direct to Frederick II., and obtains his pardon.—E. Stirling, *The Prisoner of State* (1847).

Ulrica, alias Martha, mother of Bertha, the betrothed of Hereward (3 *syl.*).—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Ulrica, daughter of the late thane of Torquilstone; *alias* Dame Urfried, an old sibyl at Torquilstone Castle.—Sir W. Scott, *Ivanhoe* (time Richard I.).

Ulster (*The kings of*). The kings of *Ulster* were called O'Neil; those of *Munster*, O'Brien; of *Connaught*, O'Connor; of *Leinster*, MacMorrough; and of *Meath*, O'Melaghlin.

Ultimus Romano'rum, Horace Walpole (1717–1797).

Ulvfagre, the fierce Dane, who massacred the Culdees of Io'na, and having bound Aodh in iron, carried him to the church, demanding of him where he had concealed the church treasures. At that moment a mysterious gigantic figure in white appeared, and, taking Ulvfagre by the arm, led him to the statue of St. Columb, which instantly fell on him and killed him.

The tottering image was dashed
Down from its lofty pedestal;
On Ulvfagre's helm it crashed.
Helmet, and skull, and flesh, and brain,
It crushed as millstones crush the grain.
Campbell, *Reullura.*

Ulysses, a corrupt form of Odusseus [*O. dus'.suce*], the king of Ithăca. He is one of the chief heroes in Homer's *Iliad*, and the chief hero of the *Odyssey*. Homer represents him as being craftily wise and full of devices. Virgil ascribes to him the invention of the Wooden Horse.

Ulysses was very unwilling to join the expedition to Troy, and pretended to be mad. Thus, when Palamēdês came to summon him to the war, he was plowing the sand of the seashore and sowing it with salt.

Ulysses's bow. Only Ulysses could draw this bow, and he could shoot an arrow from it through twelve rings.

William the Conqueror had a bow which no arm but his own could bend.

Robin Hood's bow could be bent by no hand but his own.

*** Statius says that no one but Kapăneus [*Kap'.a.nuce*] could poise his spear.

His cypress spear with steel encircled shone,
Not to be poised but by his hand alone.
Thebaid, v.

Ulysses's Dog, Argus, which recognized his master after an absence of twelve years. (See THERON, King Roderick's dog.)

Ulysses and Polyphemos.

Ulysses and his crew, having reached the island of Sicily, strayed into the cave of Polyphēmos, the giant Cyclops. Soon as the monster returned and saw the strangers, he seized two of them, and, having dashed out their brains, made his supper off them, "nor entrails left, nor yet their marrowy bones;" then stretched he his huge careass on the floor, and went to sleep. Next morning he caught up two others, devoured them for his breakfast, then stalked forth into the open air, driving his flocks before him. At sun-down he returned, seized other two for his supper and after quaffing three bowls of wine, fell asleep. Then it was that Ulysses bored out the giant's eye with a green olive stake heated in the fire. The monster roared with pain, and after searching in vain to seize some of his tormentors, removed the rock from the mouth of the cave to let out his goats and sheep. Ulysses and his companions escaped at the same time by attaching themselves to the bellies of the sheep, and made for their ship. Polyphemos hurled rocks at the vessel, and nearly succeeded in sinking it, but the fugitives made good their flight, and the blinded monster was left lamenting.—Homer, *Odyssey*, ix.

*** An extraordinary parallel to this tale is told in the third voyage of Sindbad, the sailor. Sindbad's vessel was driven by a tempest to an island of pygmies, and advancing into the interior, the crew came to a "high palace," into which they entered. At sundown came home the giant, "tall as a palm tree; and in the middle of his forehead was one eye, red and fiery as a burning coal." Soon as he saw the intruders, he caught up the fattest of them and roasted him for his supper, then lay down to sleep, and "snored louder than thunder." At daybreak he left the palace, but at night returned, and made his meal off another of the crew. This was repeated a third night, but while the monster slept, Sindbad, with a red-hot spit, scooped out his eye. "The pain he suffered made him groan hideously," and he fumbled about the palace to catch some of his tormentors "on whom to glut his rage;" but not succeeding in this, he left

the palace, "bellowing with pain." Sindbad and the rest lost no time in making for the sea; but scarcely had they pushed off their rafts when the giant approached with many others, and hurled huge stones at the fugitives. Some of them even ventured into the sea up to their waists, and every raft was sunk except the one on which Sindbad and two of his companions made their escape.—*Arabian Nights* ("Sindbad, the Sailor," third voyage).

Another similar tale occurs in the Basque legends, in which the giant's name is Tartaro, and his eye was bored out with spits made red hot. As in the previous instances, some seamen had inadvertently wandered into the giant's dwelling, and Tartaro had banqueted on three of them, when his eye was scooped out by the leader. This man, like Ulysses, made his escape by means of a ram, but, instead of clinging to the ram's belly, he fastened round his neck the ram's bell, and threw over his back a sheep-skin. When Tartaro laid his hand on the skin, the man left it behind and made good his escape.

That all these tales are borrowed from one source none can doubt. The *Iliad* of Homer had been translated into Syriac by Theophilus Edessenes, a Christian Maronite monk of Mount Libănus, during the caliphate of Hárun-ur-Ráshid (A.D. 786–809).—See *Notes and Queries*, April 19, 1879.

Ulysses of Brandenburg (*The*), Albert III., elector of Brandenburg, also called "The German Achillês" (1414–1486).

Ulysses of the Highlands (*The*), Sir Evan Cameron, lord of Lochiel [*Lok.keel'*], and surnamed "The Black" (died 1719).

*** It was the son of Sir Evan who was called "The Gentle Lochiel."

Umbra (*Obsequious*), in Garth's *Dispensary*, is meant for Dr. Gould (1699).

Umbriel' (2 *syl.*), the tutelar angel of Thomas, the apostle, once a Sadducee, and always hard of conviction.—Klopstock, *The Messiah*, iii. 1748).

Umbriel [*Um.breel'*], a sprite whom Spleen supplies with a bagful of "sighs, sobs, and cross words," and a vialful of "soft sorrows, melting grief, and flowing tears." When the baron cuts off Belinda's lock of hair, Umbriel breaks the vial over her, and Belinda instantly begins sighing and sobbing, chiding, weeping, and pouting.—Pope, *Rape of the Lock* (1712).

> Umbriel, a dusky, melancholy sprite
> As ever sullied the fair face of light,
> Down to the central earth, his proper scene,
> Repaired, to search the gloomy cave of Spleen.
> Canto iv. 13, etc.

U'na, truth; so called because truth is one. She goes, leading a lamb and riding on a white ass, to the court of Gloriana, to crave that one of her knights might undertake to slay the dragon which kept her father and mother prisoners. The adventure is accorded to the Red Cross Knight, and the two start forth together. A storm compels them to seek shelter in a forest, and when the storm abates they get into Wandering Wood, where they are induced by Archimago to sleep in his cell. A vision is sent to the knight, which causes him to quit the cell, and Una, not a little surprised at this discourtesy, goes in search of him. In her wanderings she is caressed by a lion, who becomes her attendant. After many adventures, she finds St. George, "The Red Cross Knight;" who is held captive by Ugoglio, pride. Prince Arthur slays Ugoglio and frees the knight, who is then taken by Una to the

The Meeting between Ulysses and Telemachus

Charles Baude, Engraver

"MINERVA having spoken, struck Ulysses with a golden rod, and his rags were changed into clean garments, and his manly beauty was renewed. Then he went to his lodge, and his son Telemachus was astonished at seeing him, and believed him to be a god. But Ulysses said, 'I am no god, but I am thy father who has suffered ills, and has come back, after twenty years of wandering, to his paternal home.' Then he sat down, and Telemachus threw himself on his good father's neck and wept."

Homer's Odyssey, Book XVI.

THE MEETING OF ULYSSES AND TELEMACHUS.

house of Holiness to prepare for his battle with the dragon, which he finally defeats after a terrific three-days contest.—Spenser, *Faëry Queen*, i. (1590).

Una, one of Flora M'Ivor's attendants. —Sir W. Scott, *Waverley* (time, George II.).

Uncas, son of Chingachgook, surnamed "Deer-foot." The courage, dignity, and loyalty of this young chieftain, combine with his personal graces to make him one of the most interesting creations of the novelist's imagination. He dies in the effort to rescue the palefaced girl he loves, from the cruel Magua, and is buried by his tribe with all the honors due the bravest and purest of the tribe.

"Who that saw thee in battle, would believe that thou couldst die? Who before thee has ever shown Uttawa the way into the fight? Thy feet were like the wings of eagles; thine arm heavier than falling branches from the pine, and thy voice like the Manitou when he speaks in the clouds."—James Fenimore Cooper, *The Last of the Mohicans.*

Unborn Doctor (*The*), of Moorfields. Not being born a doctor, he called himself "The Un-born Doctor."

Uncle Larry, genial man of the world, kindly in thought, and sagacious in speech, who appears in *The Last Meeting*, *The Rival Ghosts* and other tales by Brander Matthews.

Uncle Toby, a captain who had been wounded at the siege of Namur, and had been dismissed the service on half-pay. Most kind and benevolent, modest, and simple-minded, but brave and firm in his own opinions. His gallantry towards Widow Wadman, is exquisite for its modesty and chivalry. Uncle Toby retains his military tastes and camp habits to the last.—Sterne, *The Life and Opinions of Tristram Shandy, Gentleman* (1729).

But what shall I say to thee, thou quintessence of the milk of human kindness, . . . thou master of the best of corporals, . . . thou high and only final Christian gentleman, . . . divine Uncle Toby? . . . He who created thee was the wisest man since the days of Shakespeare himself.—Leigh Hunt.

Uncle Tom, a negro slave, of unaffected piety, and most faithful in the discharge of all his duties. His master, a humane man, becomes embarrassed in his affairs, and sells him to a slave-dealer. After passing through various hands, and suffering intolerable cruelties, he dies.—Harriet Beecher Stowe, *Uncle Tom's Cabin* (1852).

*** The original of this character was the negro slave subsequently ordained and called "the Rev. J. Henson." He was in London, 1876, 1877, took part in several religious services, and was even presented to her majesty, Queen Victoria.

Undine [*Oon-deen*], a water-sylph, who was in early childhood changed for the young child of a fisherman living on a peninsula, near an enchanted forest. One day Sir Huldbrand took shelter in the fisherman's hut, fell in love with Undine, and married her. Being thus united to a man, the sylph received a soul. Not long after the wedding Sir Huldbrand returned homeward, but stopped awhile in the city, which lay on the other side of the forest, and met there Bertalda, a beautiful but haughty lady, whom they invited to go with them to their home, the Castle Ringstettin. For a time, the knight was troubled with visions, but Undine had the mouth of a well closed up, and thus prevented the water-sprites from getting into the castle. In time the knight neglected his wife, and became attached to Bertalda, who was in reality the changeling. One

day, sailing on the Danube, the knight rebuked Undine in his anger, and immediately she was snatched away by sister sylphs to her water home. Not long after the knight proposed to Bertalda, and the wedding day arrived. Bertalda requested her maid to bring her some water from the well; so the cover was removed, Undine rose from the upheaving water, went to the chamber of Sir Huldbrand, kissed him, and he died. They buried him, and a silver stream bubbled round his grave; it was Undine who thus embraced him, true in life, and faithful in death.—De la Motte Fouqué, *Undine* (1807).

*** This romance is founded on a tale by Theophrastus Paracelsus, in his *Treatise on Elemental Sprites.*

Ungrateful Guest (*The*), a soldier in the army of Philip of Macĕdon, who had been hospitably entertained by a villager. Being asked by the king what he could give him in reward of his services, the fellow requested he might have the farm and cottage of his late host. Philip, disgusted at such baseness, had him branded with the words, The Ungrateful Guest.

Unique (*The*), Jean Paul Richter, whose romances are quite unique, and belong to no school (1763–1825).

Universal Doctor, Alain de Lille (1114–1203).

*** Sometimes Thomas Aquinas is also called *Doctor Universālis* (1224–1274).

Unknown (*The Great*), Sir Walter Scott, who published the Waverley novels anonymously (1771–1832).

Unlearned Parliament (*The*). The parliament convened by Henry IV., at Coventry, in Warwickshire (1404), was so called because lawyers were excluded from it.

Unlucky Possessions, the gold of Nibelungen and the gold of Tolosa, Graysteel, Harmonia's necklace, Sherborne, in Dorsetshire, etc.

Unready (*The*), Ethelred II. (*, 978–1016).

*** "Unready" does not mean "never ready or prepared," but lacking *rede, i.e.*, "wisdom, judgment or kingcraft."

Unreason (*The abbot of*), or Father Howleglas, one of the masquers at Kennaquhair.—Sir W. Scott, *The Abbot* (time, Elizabeth).

Unwashed (*The Great*), the common people. It was Burke who first applied this term to the artizan class.

Upholsterer (*The*), a farce by Murphy (1758). Abraham Quidnunc, upholsterer, in St. Martin's-in-the-Fields, being crazed with politics, so neglects his business for the affairs of Europe that he becomes a bankrupt; but, at this crisis, his son, John, who had married the widow of a rich planter, returns from the West Indies, pays off his father's debts, and places him in a position where he may indulge his love for politics without hampering himself with business.

Ura'nia, sister of Astrophel (*Sir Philip Sidney*), is the countess of Pembroke.

> Urania, sister unto Astrophel,
> In whose brave mind, as in a golden coffer,
> All heavenly gifts and riches lockèd are,
> More rich than pearls of Ind.
>
> Spenser, *Colin Clout's Come Home Again* (1595).

Undine

Muller, Artist

*THE seas, the rivers and brooks contain the numberless tribes of Water-Sprites. * * * * * * * * Those that dwell there below are noble and lovely to behold, far more so than mankind. Many a fisherman has had a passing glimpse of some fair water-nymph, rising out of the sea with her song; he would then spread the report of her apparition, and these wonderful beings came to be called Undines. And you now see before you, my love, an Undine.*

La Motte Fouquè's "Undine."

Undine

UNDINE.

Urania, daughter of the king of Sicily, who fell in love with Sir Guy (eldest son of St. George, the patron saint of England).—R. Johnson, *The Seven Champions, etc.*, iii. 2 (1617).

Ura'nian Venus, *i.e.*, "Celestial Venus," the patroness of chaste and pure love.

Venus *pandêmos* or *popularis* is the Venus of the animal passion called "love."

Venus *etaira* or *amica* is the Venus of criminal sensuality.

The seal was Cupid bent above a scroll,
And o'er his head Uranian Venus hung
And raised the blinding bandage from his eyes.
Tennyson, *The Princess*, i. (1830).

Urban (*Sylvānus*), the hypothetical editor of *The Gentleman's Magazine*.

Urbané, hero of a religious story bearing the title of *Urbané and His Friends*, by Elizabeth Payson Prentiss (1863).

Urchin, a hedgehog, a mischievous little fellow, a dwarf, an imp.

We'll dress like urchins.
Shakespeare, *Merry Wives of Windsor*, act iv. sc. 4 (1596).

Ureus, the Egyptian snake, crowned with a mitre, and typical of heaven.

Urfried (*Dame*), an old sibyl at Torquilstone Castle; *alias* Ulrica, daughter of the late thane of Torquilstone.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

Urgan, a human child stolen by the king of the fairies, and brought up in elfland. He was sent to lay on Lord Richard the "curse of the sleepless eye," for killing his wife's brother. Then said the dwarf to Alice Brand (the wife of Lord Richard), "if any woman will sign my brow thrice with a cross, I shall resume my proper form." Alice signed him thrice, and Urgan became at once "the fairest knight in all Scotland," and Alice recognized in him her own brother, Ethert.—Sir W. Scott, *Lady of the Lake*, iv. 12 (1810).

Urganda, a potent fairy in the *Amădis de Gaul* and other romances of the Carlovingian cycle.

This Urganda seemed to be aware of her own importance.—Smollett.

Ur'gel, one of Charlemagne's paladins, famous for his enormous strength.

U'riel (3 *syl.*), or **Israfil**, the angel who is to sound the resurrection trumpet.—*Al Korân*.

Uriel, one of the seven great spirits, whose station was in the sun. The word means "God's light" (see 2 *Esdras* iv., v., x. 28).

The archangel Uriel, one of the seven
Who, in God's presence, nearest to his throne,
Stand ready at command.
Milton, *Paradise Lost*, iii. 648, etc. (1665).

*** Longfellow calls him "the minister of Mars," and says that he inspires man with "fortitude to bear the brunt and suffering of life."—*The Golden Legend*, iii. (1851).

U'rien, the foster-father of Prince Madoc. He followed the prince to his settlement in North America, south of the Missouri (twelfth century).—Southey, *Madoc* 1805).

Urim, in Garth's *Dispensary*, is designed for Dr. Atterbury.

Urim was civil and not void of sense,
Had humor and courteous confidence, . . .

Constant at feasts, and each decorum knew,
And soon as the dessert appeared, withdrew.
The Dispensary, i. (1699).

Urra'ca, sister of Sancho II. of Castile, and queen of Zamōra.—*Poema del Cid Campeador* (1128).

Urre (*Sir*), one of the knights of the Round Table. Being wounded, the king and his chief knights tried on him the effect of "handling the wounds" (*i.e.*, touching them to heal them), but failed. At last, Sir Launcelot was invited to try, and as he touched the wounds they severally healed.—*Arthurian Romance.*

Urrie (*Sir John*), a parliamentary leader. —Sir W. Scott, *Legend of Montrose* (time, Charles I.).

Ursa Major, Calisto, daughter of Lycāon, violated by Jupiter, and converted by Juno into a bear; whereupon the king of gods and man placed her in the Zodiac as a constellation. The Great Bear is also called "Hellicê."

Ursa Major. Dr. Johnson was so called by Boswell's father (1709–1784).

My father's opinion of Dr. Johnson may be conjectured from the name he afterwards gave him, which was "Ursa Major;" but it is not true, as has been reported, that it was in consequence of my saying that he was a constellation of genius and literature.—Boswell (1791).

Ursel (*Zedekias*), the imprisoned rival of the Emperor Alexius Comnēnus of Greece.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Ur'sula, mother of Elsie, and wife of Gottlieb [*Got.leeb*], a cottage farmer, of Bavaria.—Hartmann von der Aue, *Poor Henry* (twelfth century); Longfellow *Golden Legend* (1851).

Ursula, a gentlewoman, attending on Hero.—Shakespeare, *Much Ado about Nothing* (1600).

Ursula, a silly old duenna, vain of her saraband dancing; though not fair yet fat and fully forty. Don Diego leaves Leonora under her charge, but Leander soon finds that a little flattery and a few gold pieces will put the dragon to sleep, and leave him free of the garden of his Hesperidês.—I. Bickerstaff, *The Padlock* (1768).

Ursula (*Sister*), a disguise assumed at St. Bride's, by the Lady Margaret de Hautlieu.—Sir W. Scott, *Castle Dangerous* (time, Henry I.).

Ursula (*Saint*), daughter of Dianotus, king of Cornwall (brother and successor of Caradoc, king of Cornwall). She was asked in marriage by Conan [Meriadoc] of Armorica, or Little Britain. Going to France with her maidens, the princess was driven by adverse winds to Cologne, where she and "her 11,000 virgins" were martyred by the Huns and Picts (October 21, 237). Visitors to Cologne are still shown piles of skulls and bones heaped in the wall, faced with glass, which the verger asserts to be the relics of the martyred virgins; but, like Iphis, they must have changed their sex since death for most undoubtedly many of the bones are those of men and boys.—See Geoffrey, *British History*, v. 15, 16.

A calendar in the Freisingen Codex notices them as "SS. XI. M. VIRGINUM" *i.e.*, "eleven holy virgin martyrs;" but, by making the "M" into a Roman figure

equal 1000, we have XIM=11,000; so iiic=300.

Ursula is the Swabian *ursul* or *hörsel* ("the moon"), and, if this solution is accepted, then the "virgins who bore her company" are the stars. Ursul is the Scandinavian Hulda.

Those who assert the legend to be based on a fact, have supplied the following names as the most noted of the virgins, and, as there are but eleven given, it favors the Freisingen Codex:—(1) Ursula, (2) Sencia or Sentia, (3) Gregoria, (4) Pinnosa, (5) Mardia, (6) Saula, (7) Brittola, (8) Saturnina, (9) Rabacia, Sabatia, or Sambatia, (10) Saturia or Saturnia, and (11) Palladia.

In 1837 was celebrated with great splendor the sixteenth centenary "jubilee of their passion."

> Bright Ursula the third, who undertook to guide
> The eleven thousand maids to Little Britain sent,
> By seas and bloody men devoured as they went;
> Of which we find these four have been for saints preferred.
> And with their leader still do live encalendered:
> St. Agnes, Cor'dula, Odillia, Florence, which
> With wondrous sumptuous shrines those ages did enrich
> At Cullen.
>
> Drayton, *Polyolbion*, xxiv. (1622).

Ursus, humane, tender-hearted pessimist, posing as a misogynist and philanthropist. His favorite comrade is the tame wolf, *Homo.*—Victor Hugo, *L'Homme qui rit.*

Use of Pests. David once said he could not image why a wise deity should have created such things as spiders, idiots, and mosquitoes; but his life showed they were all useful to him at any rate. Thus, when he fled from Saul, a spider spun its web at the mouth of the cave, and Saul, feeling assured that the fugitive could not have entered the cave without breaking the web, passed on without further search. Again, when he was taken captive before the king of Gath, he feigned idiocy, and the king dismissed him, for he could not believe such a driveller could be the great champion who had slain Goliath. Once more, when he entered into the tent of Saul, as he was crawling along, Abner, in his sleep, tossed his legs over him. David could not stir, but a mosquito happened to bite the leg of the sleeper, and, Abner shifting it, enabled David to effect his escape.—*The Talmud.* (See Virgil's Gnat.)

Used Up, an English version of *L'Homme Blasé*, of Felix Auguste Duvert, in conjunction with Auguste Théodore de Lauzanne. Charles Mathews made this dramatic trifle popular in England.—Boucicault, *Used Up* (1845).

Useless Parliament (*The*), the first parliament held in the reign of Charles I. (June 18, 1625). It was adjourned to Oxford in August, and dissolved twelve days afterwards.

Usher (*The House of*), a doomed family, the last scions of which are twins—a brother and sister. The brother is the victim of melancholia, the sister seems to die and is buried prematurely. She bursts the coffin and appears in the door of her brother's room. "For a moment she remained trembling and reeling to and fro upon the threshold—then, with a low, moaning cry, fell heavily inward upon the person of her brother, and, in her violent and now final death agonies, bore him to the floor a corpse, and a victim to the terrors he had anticipated."—Edgar Allan Poe, *Tales of the Grotesque and Arabesque* (1840).

Usnach or **Usna.** Conor, king of Ulster

put to death by treachery, the three sons of Usnach. This led to the desolating war against Ulster, which terminated in the total destruction of Eman. This is one of the three tragic stories of the ancient Irish. The other two are *The Death of the Children of Touran* and *The Death of the Children of Lir*.

Avenging and bright falls the swift sword of Erin
On him who the brave sons of Usna betrayed! . . .
By the red cloud that hung over Conor's dark dwelling
When Ulad's three champions lay sleeping in gore . . .
We swear to avenge them.
T. Moore, *Irish Melodies* iv. ("Avenging and Bright . . ." 1814).

Uta, queen of Burgundy, mother of Kriemhild and Günther.—*The Nibelungen Lied* (twelfth century).

Utha, the "white-bosomed daughter of Herman." She dwelt "by Thano's stream," and was beloved by Frothal. When Fingal was about to slay Frothal, she interposed and saved his life.—Ossian, *Carric-Thura*.

Uthal, son of Larthmor, petty king of Berrathon (a Scandinavian island). He dethroned his father, and, being very handsome, was beloved by Nina-Tho'ma (daughter of a neighboring prince), who eloped with him. Uthal proved inconstant, and, confining Nina-Thoma in a desert island, fixed his affections on another. In the mean time Ossian and Toscar arrived at Berrothan. A fight ensued, in which Uthal was slain in single combat, and Larthmor restored to his throne. Nina-Thoma was also released, but all her ill treatment could not lessen her deep love, and when she heard of the death of Uthal she languished and died.—Ossian, *Berrathon*.

Uther or UTER, pendragon or war-chief of the Britons. He married Igerna, widow of Gorloïs, and was by her the father of Arthur and Anne. This Arthur was the famous hero who instituted the knights of the Round Table.—Geoffrey, *History of Britain*, viii. 20 (1142).

Uthorno, a bay of Denmark, into which Fingal was driven by stress of weather. It was near the residence of Starno, king of Lochlin (*Denmark*).—Ossian, *Cath-Loda*, i.

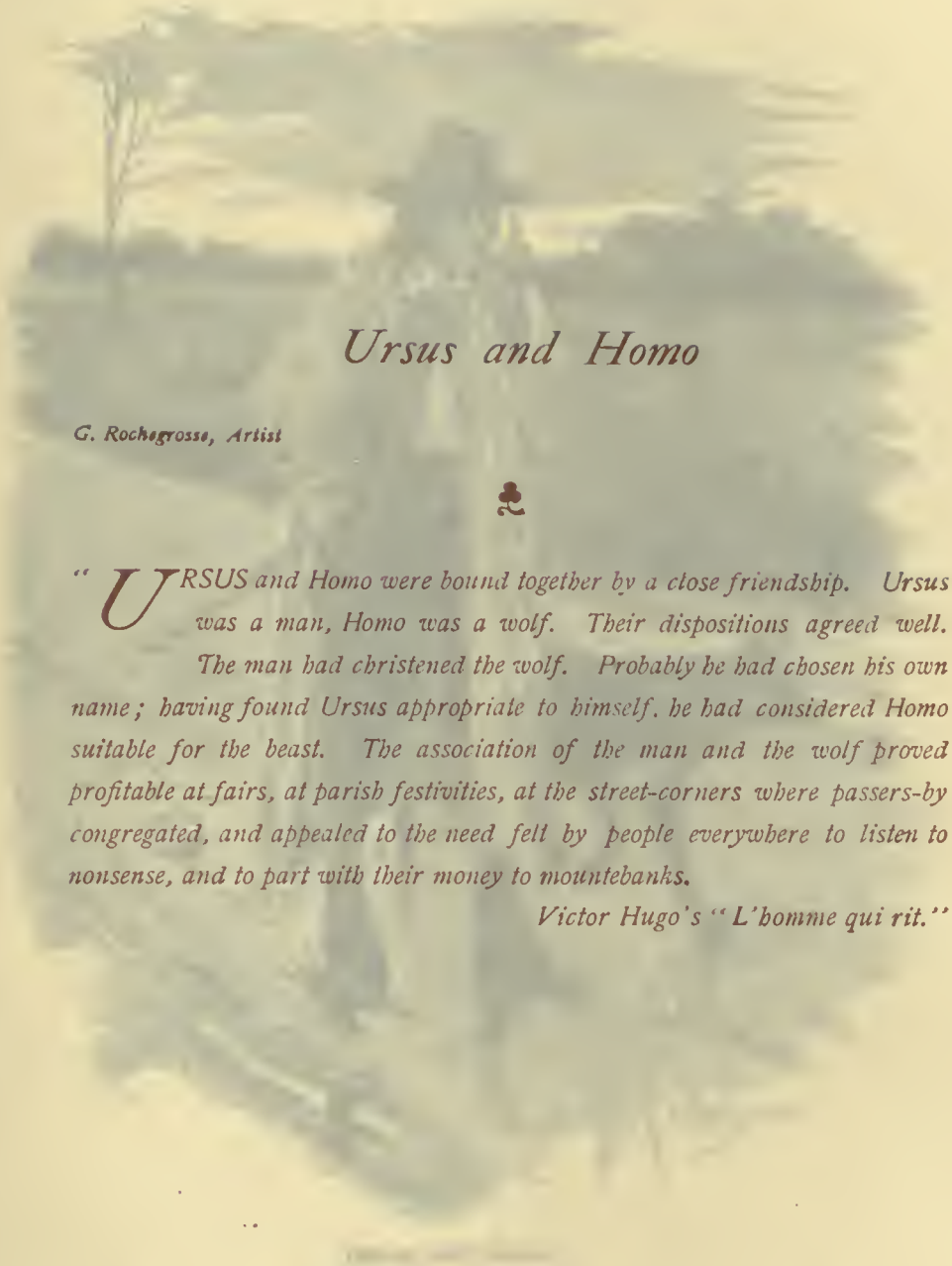
Uto'pia, a political romance by Sir Thomas More.

The word means "nowhere" (Greek, *ou-topos*). It is an imaginary island, where everything is perfect—the laws, the politics, the morals, the institutions, etc. The author, by contrast, shows the evils of existing laws. Carlyle, in his *Sartor Resartus*, has a place called "Weissnichtwo" [*Vice-neckt-vo*, "I know not where"]. The Scotch "Kennaquhair" means the same thing (1524).

Adoam describes to Telemachus the country of Bétique (in Spain) as a Utopia. —Fénelon, *Télémaque*, viii.

Utopia, the kingdom of Grangousier. "Parting from Me'damoth, Pantag'ruel sailed with a northerly wind, and passed Me'dam, Gel'asem, and the Fairy Isles; then keeping Uti to the left, and Uden to the right, he ran into the port of Utopia, distant about 3½ leagues from the city of the Amaurots."

*** Parting from *Medamoth* ("from no place"), he passed *Medam* ("nowhere"), *Gelasem* ("hidden land"), etc.; keeping to



Ursus and Homo

G. Rochegrosse, Artist

"URSUS and Homo were bound together by a close friendship. Ursus was a man, Homo was a wolf. Their dispositions agreed well. The man had christened the wolf. Probably he had chosen his own name; having found Ursus appropriate to himself, he had considered Homo suitable for the beast. The association of the man and the wolf proved profitable at fairs, at parish festivities, at the street-corners where passers-by congregated, and appealed to the need felt by people everywhere to listen to nonsense, and to part with their money to mountebanks.

Victor Hugo's "L'homme qui rit."

URSUS AND HOMO.

the left *Uti* ("nothing at all") and to the right *Uden* ("nothing"), he entered the port of *Utopia* ("no place"), distant 3½ leagues from *Amauros* ("the vanishing point").—See *Maps for the Blind*, published by Nemo and Co., of Weissnichtwo.

(These maps were engraved by Outis and Son, and are very rare.)

Uzziel [*Uz'.zeel*], the next in command to Gabriel. The word means "God's strength."—Milton, *Paradise Lost*, iv. 782 (1665).

VADIUS, a grave and heavy pedant.—Molière, *Les Femmes Savantes* (1672).

*** The model of this character was Ménage, an ecclesiastic, noted for his wit and learning. Vadius, although a caricature, was at once recognized by Molière's readers.

Vafri'no, Tancred's squire, practiced in all disguises, and learned in all the Eastern languages. He was sent as a spy to the Egyptian camp. Tasso, *Jerusalem Delivered* (1575).

Vagabonds (*The*).

"We are two travellers, Roger and I.
Roger's my dog;—come here, you scamp!
Jump for the gentleman,—mind your eye!
Over the table—look out for the lamp!
The rogue is growing a little old;
Five years we've tramped through wind and weather,
And slept out-doors when nights were cold,
And ate and drank—and starved—together."

* * * * * * *

J. T. Trowbridge, *The Vagabonds* (1869).

Vagabond (*The Bishop's*), "Cracker," who imposes in countless ways upon the credulity and takes advantage of the humanity of a benevolent man. In the end he saves the bishop's life at the cost of his own, and, as the good man offers to pray by his dying bed, tries to wave his hand in the old airy style. "I reckon God a'mighty knows I'd be the same old Demming ef I could get up, an' I don' mean to make no purtenses. But mabbe it'll cheer up th' ole 'ooman a bit; so you begin, an' I'll bring in an 'Amen' whenever it's wanted." When the prayer ended there was no "Amen." Demming was gone where prayer may only faintly follow.—Octave Thanet, *Knitters in the Sun* (1887).

Vain'love, a gay young man about town.—Congreve, *The Old Bachelor* (1693).

Valantia (*Count*), betrothed to the Marchioness Merĭda, whom he "loved to distraction till he found that she doted on him, and this discovery cloyed his passion." He is light, inconsiderate, unprincipled and vain. For a time he intrigues with Amantis, "the child of Nature," but when Amantis marries the Marquis Almanza, the count says to Merida she shall be his wife if she will promise not to love him.—Mrs. Inchbald, *Child of Nature.* (See THENOT.)

Valclusa (*Vaucluse*), the famous retreat of Petrarch (father of Italian poetry) and his mistress, Laura, a lady of Avignon.

At last the Muses rose . . . from fair Valclusa's bowers.
Akenside, *Pleasures of Imagination*, ii. (1744).

Valdes (2 *syl.*) **and Cornelius,** friends of Dr. Faustus, who instruct him in magic,

and induce him to sell his soul, that he may have a "spirit" to wait on him for twenty-four years. — C. Marlowe, *Dr. Faustus* (1589).

Valence (*Sir Aymer de*), lieutenant of Sir John de Walton, governor of Douglas Castle.—Sir W. Scott, *Castle Dangerous* (time, Henry I.).

Valenti'na, daughter of the conte di San Bris, governor of the Louvre. She was betrothed to the conte di Nevers, but loved Raoul [di Nangis], a Huguenot, by whom she was beloved in return. When Raoul was offered her hand by the Princess Margheri'ta di Valois, the bride of Henri le Bernais (*Henri IV.*), he rejected it, out of jealousy; and Valentina, out of pique, married Nevers. In the Bartholomew slaughter which ensued, Nevers fell; and Valentina married her first love, Raoul, but both were shot by a party of musketeers under the command of her father, the conte di San Bris.—Meyerbeer, *Les Huguenots* (1836).

Valentine, one of the "two gentlemen of Verona;" the other "gentleman" was Protheus. Their two serving-men were Speed and Launce. Valentine married Silvia, daughter of the duke of Milan, and Protheus married Julia. The rival of Valentine was Thurio.—Shakespeare, *The Two Gentlemen of Verona* (1595).

Valentine, a gentleman in attendance on the duke of Illyria.—Shakespeare, *Twelfth Night* (1602).

Valentine (3 *syl.*), a gentleman just returned from his travels. In love with Cellide (2 *syl.*), but Cellide is in love with Francisco (Valentine's son).—Beaumont and Fletcher, *Mons. Thomas* (a comedy, before 1620).

Valentine (3 *syl.*), a gallant that will not be persuaded to keep his estate.—Beaumont and Fletcher, *Wit without Money* (1639).

Valentine, brother of Margaret. Maddened by the seduction of his sister, he attacks Faust during a serenade, and is stabbed by Mephistophelês. Valentine dies reproaching his sister, Margaret.—Goethe, *Faust* (1798).

Valentine [Legend], eldest son of Sir Sampson Legend. He has a *tendre* for Angelica, an heiress, whom he eventually marries. To prevent the signing away of his real property for the advance of £4000 in cash to clear his debts, he feigns to be mad for a time. Angelica gets the bond, and tears it before it is duly signed.—Congreve, *Love for Love* (1695).

*** This was Betterton's great part.

Valentine (*Saint*), a Romish priest, who befriended the martyrs in the persecution of Claudius II., and was, in consequence, arrested, beaten with clubs, and finally beheaded (February 14, 270). Pope Julius built a church in his honor, near Pontê Molê, which gave its name to the gate *Porta St. Valentini*, now called "Porta del Popolo," and by the ancient Romans "Porta Flaminia."

*** The 15th February was the festival of *Februta Juno* (Juno, the fructifyer), and the Roman Catholic clergy substituted St. Valentine for the heathen goddess.

Valentine and Orson, twin sons of Bellisant and Alexander (emperor of Constantinople). They were born in a forest near Orleans. While the mother was

gone to hunt for Orson, who had been carried off by a bear, Valentine was carried off by King Pepin (his uncle). In due time Valentine married Clerimond, the Green Knight's sister.—*Valentine and Orson* (fifteenth century).

Valentine Mortimer, scatter-brained youth, who accepts against his conscience ill-gotten possessions, and is forced by conscience to renounce them, just before his early death.—Jean Ingelow, *Fated to be Free* (1875).

Valentine and Violet, two girls who are made the subject of the curious social experiment described in *The Children of Gibeon,* by Walter Besant (1890).

Valentine de Grey (*Sir*), an Englishman and knight of France. He had "an ample span of forehead, full and liquid eyes, free nostrils, crimson lips, well-bearded chin, and yet his wishes were innocent as thought of babes." Sir Valentine loved Hero, niece of Sir William Sutton, and in the end married her.—S. Knowles, *Woman's Wit, etc.* (1838).

Valentin'ian [III.], emperor of Rome (419, 425–455). During his reign the empire was exposed to the invasions of the barbarians, and was saved from ruin only by the military talents of Aët'ius, whom the faithless emperor murdered. In the year following Valentinian was himself "poisoned" by [Petrōnius] Maxĭmus, whose wife he had violated. He was a feeble and contemptible prince, without even the merit of brute courage. His wife's name was Eudoxia.—Beaumont and Fletcher, *Valentinian* (1617).

Valenti'no, Margheri'ta's brother, in the opera of *Faust e Margherita,* by Gounod (1859).

Valentino, familiar name of Duke Cæsar Borgia. Daring, unscrupulous noble, whose amours are as audacious as the measures he devises for ridding himself of his rivals and enemies. His relationship to Pope Alexander VI. gives him peculiar advantages for prosecuting his evil designs. He is poisoned at a banquet, together with his father, who dies. Valentino procures an antidote in time to save his life, but remains an invalid for long. Recovering partially, he sets sail for France, is seized by the Spaniards and imprisoned for two years in Seville. Escaping, he takes service under the king of Navarre and is killed in a skirmish with the soldiers of the constable of Lerina, at the early age of thirty-one.—William Waldorf Astor, *Valentino, An Historical Romance* (1885).

Valère (2 *syl.*), son of Anselme (2 *syl.*), who turns out to be Don Thomas d'Alburci, a nobleman of Naples. During an insurrection the family was exiled and suffered shipwreck. Valère, being at the time only seven years old, was picked up by a Spanish captain, who adopted him, and with whom he lived for sixteen years, when he went to Paris and fell in love with Elise, the daughter of Har'pagon, the miser. Here also Anselme, after wandering about the world for ten years, had settled down, and Harpagon wished him to marry Elise; but the truth being made clear to him that Valère was his own son, and Elise in love with him, matters were soon adjusted.—Molière, *L'Avare* (1667).

Valère (2 *syl.*), the "gamester." Angelica gives him a picture, and enjoins him not to lose it on pain of forfeiting her hand. He loses the picture in play, and

Angelica, in disguise, is the winner of it. After a time Valère is cured of his vice and happily united to Angelica.—Mrs. Centlivre, *The Gamester* (1709).

Vale'ria, sister of Valerius, and friend of Horatia.—Whitehead, *The Roman Father* (1741).

Valeria, a blue-stocking, who delights in vivisection, entomology, women's rights, and natural philosophy.—Mrs. Centlivre, *The Basset Table* (1706).

Valerian, husband of St. Cecilia. Cecilia told him she was beloved by an angel, who constantly visited her; and Valerian requested to see this visitant. Cecilia replied that he should do so, if he went to Pope Urban to be baptized. This he did, and on returning home, the angel gave him a crown of lilies, and to Cecilia, a crown of roses, both from the garden of paradise. Valerian, being brought before the Prefect Almachius for heresy, was executed. — Chaucer, *Canterbury Tales* ("The Second Nun's Tale," 1388).

Vale'rio, a noble young Neapolitan lord, husband of Evanthê (3 *syl*). This chaste young wife was parted from her husband by Frederick, the licentious brother of Alphonso, king of Naples, who tried in vain to seduce her, and then offered to make her any one's wife for a month, at the end of which time the libertine should suffer death. No one would accept the offer, and ultimately the lady was restored to her husband.—Beaumont and Fletcher, *A Wife for a Month* (1624).

Valerius, the hero and title of a novel by J. G. Lockhart (1821). Valerius is the son of a Roman commander, settled in Britain. After the death of his father, he is summoned to Rome, to take possession of an estate to which he is the heir. At the villa of Capĭto he meets with Athanasia, a lady who unites the Roman grace with the elevation of the Christian. Valerius becomes a Christian also, and brings Athanasia to Britain. The display at the Flavian amphitheatre is admirably described. A Christian prisoner is brought forward, either to renounce his faith or die in the arena; of course the latter is his lot.

This is one of the best Roman stories in the language.

Valerius, the brother of Valeria. He is in love with Horatia, but Horatia is betrothed to Caius Curiatius.—Whitehead, *The Roman Father* (1741).

Valiant (*The*), Jean IV. of Brittany (1338, 1364–1399).

Valiant-for-Truth, a brave Christian, who fought three foes at once. His sword was "a right Jerusalem blade," so he prevailed, but was wounded in the encounter. He joined Christiana's party in their journey to the Celestial City.—Bunyan, *Pilgrim's Progress,* ii (1684).

Valjean (*Jean*), ex-convict, whose efforts at re-habilitation meet with rebuff and misconstruction. The best qualities of a really noble nature appear in his care for his adopted child, the daughter of poor Fantine.—Victor Hugo, *Les Miserables.*

Valkyrior or *Valkyrs,* stern, beautiful maidens, who hover over battle-fields to bear away to Valhalla the souls of slain heroes. They also wait at table in the halls of Valhalla.—*Scandinavian Mythology.*

Jean Valjean

E. Bayard, Artist *Bellenger, Engraver*

IT was indeed he. The lamp of the jailor illumined his face. He held his hat in his hand, there was no disorder about his clothing, his overcoat was carefully buttoned. He was very pale and trembled slightly. His hair, only grey when he arrived in Arras, was now entirely white. It had blanched during the hour he had been there.

All heads were lifted. The sensation was indescribable. There was an instant's hesitation perceptible in the audience. The voice had been so piercing, the man appeared so calm, that at the moment no one seemed to understand. They wondered who had spoken. They could not believe that this quiet man had uttered that terrible cry. The indecision only lasted a moment. M. Madelaine turned towards the jurors and towards the Court and said in a calm voice, "Gentlemen, order that the accused be released. Mr. President, have me arrested. The man whom you seek is not he, it is I. I am Jean Valjean!"

Victor Hugo's "Les Miserables."

JEAN VALJEAN.

Val'ladolid' (*The doctor of*), Sangrado, who applied depletion for every disease, and thought the best diet consisted of roast apples and warm water.

I condemned a variety of dishes, and arguing like the doctor of Valladolid, "Unhappy are those who require to be always on the watch, for fear of overloading their stomachs!"—Lesage, *Gil Blas*, vii. 5 (1735).

Valley of Humiliation, the place where Christian encountered Apollyon, and put him to flight.—Bunyan, *Pilgrim's Progress*, i. (1678).

Valley of the Shadow of Death, a "wilderness, a land of deserts, and of pits, a land of drought, and of the shadow of death" (*Jer.* ii. 6). "The light there is darkness, and the way full of traps . . . to catch the unwary." Christian had to pass through it, after his encounter with Apollyon.—Bunyan, *Pilgrim's Progress*, i. (1678).

Though I walk through the valley of the shadow of death, I will fear no evil: for Thou art with me; Thy rod and Thy staff they comfort me.—*Psalm* xxiii. 4.

Valunder, the Vulcan of Scandinavian mythology, noted for a golden arm-ring, on which was wrought all the heathen deities, with their attributes. It was once stolen by Sotê, but being recovered by Thorsten, became an heirloom, and of course descended to Frithjof, as one of his three inheritances, the other two being the sword Angurva'del, and the self-acting ship, *Ellîda*.—Tegnér, *Frithjof Saga*, iii. (1825).

Farewell, and take in memory of our love
My arm-ring here, Valunder's beauteous work,
With heavenly wonders graven on the gold.
viii.

Valver'de (3 *syl.*), a Spaniard, in love with Elvi'ra. He is the secretary of Pizarro, and at the end preserves the life of Elvira.—Sheridan, *Pizarro* (altered from Kotzebue, 1799).

Vamen, a dwarf, who asked Baly, the giant monarch of India, to permit him to measure out three paces to build a hut upon. The kind monarch smiled at the request, and bade the dwarf measure out what he required. The first pace compassed the whole earth, the second the whole heavens, and the third all pandalon or hell. Baly now saw that the dwarf was no other than Vishnû, and he adored the present deity.—*Hindû Mythology.*

*** There is a Basque tale the exact counterpart of this.

Vamp, bookseller and publisher. His opinion of books was that the get-up and binding were of more value than the matter. "Books are like women; to strike, they must be well dressed. Fine feathers make fine birds. A good paper, an elegant type, a handsome motto, and a catching title, have driven many a dull treatise through three editions."—Foote, *The Author* (1757).

Van (*The Spirit of the*), the fairy spirit of the Van Pools, in Carmarthen. She married a young Welsh farmer, but told him that if he struck her thrice, she would quit him forever. They went to a christening, and she burst into tears, whereupon her husband struck her as a marjoy; but she said, "I weep to see a child brought into this vale of tears." They next went to the child's funeral, and she laughed, whereupon her husband struck her again; but she said, "I truly laugh to think what a joy it is to change this vale of tears for that better land, where there is no more sorrow, but pleasures for ever-

more." Their next visit was to a wedding, where the bride was young, and the man old, and she said aloud, "It is the devil's compact. The bride has sold herself for gold." The farmer again struck her, and bade her hold her peace; but she vanished away, and never again returned.—*Welsh Mythology.*

Vanbeest Brown (*Captain*) *alias* Dawson, *alias* Dudley, *alias* Harry Bertram, son of Mr. Godfrey Bertram, laird of Ellangowan.

Vanbeest Brown, lieutenant of Dirk Hatteraick.—Sir W. Scott, *Guy Mannering* (time, George II.).

Vanberg (*Major*), in *Charles XII.*, by J. R. Planché (1826).

Vanda, wife of Baldric. She is the spirit with the red hand, who appears in the haunted chamber to the Lady Eveline Berenger, "the betrothed."—Sir W. Scott, *The Betrothed* (time, Henry II.).

Van'dunke (2 *syl.*), burgomaster of Bruges, a drunken merchant, friendly to Gerrard, king of the beggars, and falsely considered to be the father of Bertha. His wife's name is Margaret. (Bertha is in reality the daughter of the duke of Brabant.)—Beaumont and Fletcher, *The Beggars' Bush* (1622).

Vandyck (*The English*), William Dobson, painter (1610–1647).

Vandyck in Little, Samuel Cooper. In his epitaph in old St. Pancras Church he is called "the Apellês of his age" (1609–1672).

Vandyck of France, Hyacinth Rigaud y Ros (1659–1743).

Vandyck of Sculpture, Antoine Coysevox (1640–1720).

Vane (*Ellery*), a coquettish girl, who has method in her coquetry, beguiles Ellery Vane to the loss of his heart by tying on her hat in his presence.

"Ah! Ellery Vane, you little thought,
An hour ago, when you besought
This country lass to walk with you,
After the sun had dried the dew,
What perilous danger you'd be in
As she tied her bonnet under her chin!"
Nora Perry, *After the Ball and Other Poems* (1875).

Vane (*Henry*), a man who begins life as a flippant young fellow with a French education; settles down into an astute money-maker; falls in love seriously when he meant to flirt, and, finding that the girl with whom he is enamored has played a sharper game than he, and is engaged to another man, blows out his own brains.—Frederic Jesup Stimson, *The Crime of Henry Vane.*

Vanessa, Miss Esther Vanhomrigh, a young lady who proposed marriage to Dean Swift. The dean declined the proposal in a poetical trifle called *Cadēnus and Vanessa.*

Essa, *i.e.*, Esther, and Van, the pet form of Vanhomrigh; hence Van-essa.

Vanity, the usher of Queen Lucifĕra.—Spenser, *Faëry Queen*, i. 4 (1590).

Vanity, a town through which Christian and Faithful had to pass on their way to the Celestial City.

Almost five thousand years agone, there were pilgrims walking to the Celestial City, . . . and Beëlzebub, Apollyon, and Legion . . . perceived,

The Valkyrie

THE Valkyrie are the maidens in the Northern mythology who carry the souls of warriors slain in battle to the Walhalla, the Scandinavian Olympus or Home of the Gods. "The Valkyrie" or "Walkyrie" is one of the dramas in Wagner's Nibelungen trilogy. In the dramatis personæ there are eight of these maidens: their names are Wattraute, Helmwige, Schwertleide, Gerhilde, Ortlinde, Siegrune, Grimgerde, Rossweisse.

Waltraute
Who hangs at thy saddle?
Helmwige
Sintolt the Hegeling!
Schwertleide
Forth with the bay-steed
And bind him afar!

Wagner's "The Valkyrie."

The Valkyrie

THE Valkyrie are the maidens in the Norse mythology who carry the souls of warriors slain in battle to the Valhalla. The Scandinavians Queens or Hero of the Gods. "The Valkyrie" or "Walkyrie" is one of the Wagner's Nibelungen trilogy. In the drama per se there are eight of these maidens: their names are Hilda, Hilmwige, Hlawige, Swerkhilde, Ortlinde, Grimgerde, Rossweise, Roosweise.

THE VALKYRIE.

by the path that the pilgrims made, that their way to the city lay through this town of Vanity. —Bunyan, *Pilgrim's Progress*, i. (1678).

Vanity Fair, a fair established by Beëlzebub, Apollyon and Legion, for the sale of earthly "vanities," creature comforts, honors, decorations and carnal delights. It was held in Vanity town, and lasted all the year round. Christian and Faithful had to pass through the fair, which they denounced, and were consequently arrested, beaten and put into a cage. Next day, being taken before Justice Hate-good, Faithful was condemned to be burnt alive. —Bunyan, *Pilgrim's Progress*, i. (1678).

*** A looking-glass is called Vanity Fair.

Vanity Fair is the name of a periodical noted for its caricatures signed "Ape," and set on foot by Signor Pellegrini.

Vanity Fair, a novel by W. M. Thackeray (1848). Becky (Rebecca) Sharp, the daughter of a poor painter, dashing, selfish, unprincipled, and very clever, contrives to marry Rawdon Crawley, afterwards his excellency Colonel Crawley, C.B., governor of Coventry Island. Rawdon expected to have a large fortune left him by his aunt, Miss Crawley, but was disinherited on account of his marriage with Becky, then a poor governess. Becky contrives to live in splendor on "nothing a year," gets introduced at court, and is patronized by Lord Steyne, earl of Gaunt; but, this intimacy giving birth to a great scandal, Becky breaks up her establishment, and is reduced to the lowest Bohemian life. Afterwards she becomes the "female companion" of Joseph Sedley, a wealthy "collector," of Boggley Wollah, in India. Having insured his life and lost his money, he dies suddenly under very suspicious circumstances, and Becky lives for a time in splendor on the Continent. Subsequently she retires to Bath, where she assumes the character of a pious, charitable Lady Bountiful, given to all good works. The other part of the story is connected with Amelia Sedley, daughter of a wealthy London stock-broker, who fails, and is reduced to indigence. Captain George Osborne, the son of a London merchant, marries Amelia, and old Osborne disinherits him. The young people live for a time together, when George is killed in the battle of Waterloo. Amelia is reduced to great poverty, but is befriended by Captain Dobbin, who loves her to idolatry, and after many years of patience and great devotion, she consents to marry him. Becky Sharp rises from nothing to splendor, and then falls; Amelia falls from wealth to indigence, and then rises.

Vanhorne (*Miss*), "an old woman with black eyes, a black wig, shining false teeth, a Roman nose and a high color," who munches aromatic seeds coated with sugar, and tries to make or mar the fortunes of everybody she knows. Lonely, crabbed and rich.—Constance Fenimore Woolson, *Anne* (1882).

Van Ness (*Aunt*), sentimental, worldly old woman, who succeeds in marrying her niece, Constance Varley, to the man she does not want to accept.—Julia Constance Fletcher, *Mirage* (1878).

Vanoc, son of Merlin, one of the knights of the Round Table.

> Young Vanoc, of the beardless face
> (Fame spoke the youth of Merlin's race),
> O'erpowered, at Gyneth's footstool bled,
> His heart's blood dyed her sandals red.

Sir W. Scott, *Bridal of Triermain*, ii. 25 (1813).

Vantom (*Mr.*). Sir John Sinclair tells us that Mr. Vantom drank in twenty-three years 36,688 bottles (*i.e.*, 59 pipes) of wine. —*Code of Health and Longevity* (1807).

*** Between four and five bottles a day.

Vanwelt (*Ian*), the supposed suitor of Rose Flammock.—Sir W. Scott, *The Betrothed* (time, Henry II.).

Vapians (*The*), a people of Utopia, who passed the equinoctial of Queūbus, "a torrid zone lying somewhere beyond three o'clock in the morning."

> In sooth, thou wast in very gracious fooling last night, when thou spokest . . . of the Vapians passing the equinoctial of Queubus.—Shakespeare, *Twelfth Night*, act ii. sc. 3 (1602).

Vapid, the chief character in *The Dramatist*, by F. Reynolds, and said to be meant for the author himself. He goes to Bath "to pick up characters."

Varbel, "the lowly but faithful squire" of Floreski, a Polish count. He is a quaint fellow, always hungry.—J. P. Kemble, *Lodoiska* (1719).

Varden (*Gabriel*), locksmith, Clerkenwell; a round, red-faced, sturdy yeoman, with a double chin, and a voice husky with good living, good sleeping, good humor and good health. He was past the prime of life, but his heart and spirits were in full vigor. During the Gordon riots Gabriel refused to pick the lock of Newgate prison, though at the imminent risk of his life.

Mrs. Varden [*Martha*], the locksmith's wife and mother of Dolly, a woman of "uncertain temper" and a self-martyr. When too ill-disposed to rise, especially from that domestic sickness, ill temper, Mrs. Varden would order up "the little black teapot of strong mixed tea, a couple of rounds of hot buttered toast, a dish of beef and ham cut thin without skin, and the *Protestant Manual* in two octavo volumes. Whenever Mrs. Varden was most devout, she was always the most ill-tempered." When others were merry, Mrs. Varden was dull; and when others were sad, Mrs. Varden was cheerful. She was, however, plump and buxom, her handmaiden and "comforter" being Miss Miggs. Mrs. Varden was cured of her folly by the Gordon riots, dismissed Miggs, and lived more happily and cheerfully ever after.

Dolly Varden, the locksmith's daughter; a pretty, laughing girl, with a roguish face, lighted up by the lovliest pair of sparkling eyes, the very impersonation of good humor and blooming beauty. She married Joe Willet, and conducted with him the Maypole inn, as never country inn was conducted before. They greatly prospered, and had a large and happy family. Dolly dressed in the Watteau style; and modern Watteau costume and hats were, in 1875–6, called "Dolly Vardens."—C. Dickens, *Barnaby Rudge* (1841).

Vari'na, Miss Jane Waryng, to whom Dean Swift had a *penchant* when he was a young man. Varina is a Latinized form of "Waryng."

Varney (*Richard*, afterwards *Sir Richard*), master of the horse to the earl of Leicester.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

Varro (*The British*). Thomas Tusser, of Essex, is so called by Warton (1515–1580).

Vasa (*Gustavus*), a drama, by H. Brooke (1730). Gustavus, having effected his escape from Denmark, worked for a time as

Louise de la Vallière at the Convent

Emmanuel Van den Bussche, Artist

♣

LOUISE DE LA VALLIÈRE, born in Touraine in 1644, was maid-of-honor to the Duchess of Orleans and afterwards became the mistress of Louis XIV. At the instigation of the queen-mother she was requested to quit the court. She took refuge with the nuns at the Carmelite nunnery at Chaillot, intending to become a nun. She was followed thither by the king, however, who found her kneeling before the crucifix and after many persuasions succeeded in inducing her to return to the court. She became the mother of four of his children. Later, he tired of her, and she retreated finally to a convent in 1674. She died in 1710.

LOUISE DE LA VALLIÈRE AT THE CONVENT.

a common laborer in the copper mines of Dalecarlia [*Dah'.le.karl'.ya*]; but the tyranny of Christian II. of Denmark having driven the Dalecarlians into revolt, Gustavus was chosen their leader. The revolters made themselves masters of Stockholm; Christian abdicated; and Sweden became an independent kingdom (sixteenth century).

Vashti. When the heart of the king [Ahasuerus] was merry with wine, he commanded his chamberlains to bring Vashti, the queen, into the banquet hall, to show the guests her beauty; but she refused to obey the insulting order, and the king, being wroth, divorced her.—*Esther* i. 10, 19.

O Vashti, noble Vashti! Summoned out
She kept her state, and left the drunken king
To brawl at Shushan underneath the palms.
Tennyson, *The Princess*, iii. (1830).

Vatel, the cook who killed himself, because the lobster for his turbot sauce did not arrive in time to be served up at the banquet at Chantilly, given by the Prince de Condé to the king.

Vath'ek, the ninth caliph of the race of the Abassides, son of Motassem, and grandson of Haroun-al-Raschid. When angry, "one of his eyes became so terrible that whoever looked at it either swooned or died." Vathek was induced by a malignant genius to commit all sorts of crimes. He abjured his faith, and bound himself to Eblis, under the hope of obtaining the throne of the pre-Adamite sultans. This throne eventually turned out to be a vast chamber in the abyss of Eblis, where Vathek found himself a prisoner without hope. His wife was Nouron'ihar, daughter of the Emir Fakreddin, and his mother's name was Catharis.—W. Beckford, *Vathek* (1784).

Vathek's Draught, a red-and-yellow mixture given him by an emissary of Eblis, which instantaneously restored the exhausted body, and filled it with unspeakable delight.—W. Beckford, *Vathek* (1784).

Vato, the wind-spirit.

Even Zoroaster imagined there was an evil spirit called Vato, that could excite violent storms of wind.—T. Rowe [*i.e.*, Dr. Pegge], *Gentleman's Magazine*, January, 1763.

Vaudeville (*Father of The*), Oliver Basselin (fifteenth century).

Vaughan, the bogie of Bromyard exorcised by nine priests. Nine candles were lighted in the ceremony, and all but one burnt out. The priests consigned Nicholas Vaughan to the Red Sea; and casting the remaining candle into the river Frome, threw a huge stone over it, and forbade the bogie to leave the Red Sea till that candle re-appeared to human sight. The stone is still called "Vaughan's Stone."

Vaugirard (*The deputies of*). The usher announced to Charles VIII. of France, "The deputies of Vaugirard." "How many?" asked the king. "Only one, may it please your highness."

V. D. M. I. Æ., *Verbum Dei manet in æternum* ("the Word of God endureth for ever"). This was the inscription of the Lutheran bishops, in the diet of Spires. Philip of Hessen said the initials stood for *Verbum diaboli manet in episcopis* ("the word of the devil abideth in the [*Lutheran*] bishops").

Veal (*Mrs.*), an imaginary person, whom

Defoe feigned to have appeared, the day after her death, to Mrs. Bargrave, of Canterbury, on September 8, 1705).

Defoe's conduct in regard to the well-known imposture, Mrs. Veal's ghost, would justify us in believing him to be, like Gil Blas, "tant soi peu fripon."—*Encyc. Brit.*, Art. "Romance."

Veal's Apparition (*Mrs.*). It is said that Mrs. Veal, the day after her death, appeared to Mrs. Bargrave, at Canterbury, September 8, 1705. This cock-and-bull story was affixed by Daniel Defoe to Drelincourt's book of *Consolations against the Fears of Death*, and such is the matter-of-fact style of the narrative that most readers thought the fiction was a fact.

Vec'chio (*Peter*), a teacher of music and Latin; reputed to be a wizard.—Beaumont and Fletcher, *The Chances* (1620).

Veck (*Toby*), nicknamed "Trotty;" a ticket-porter, who ran on errands. One New Year's Eve he ate tripe for dinner, and had a nightmare, in which he fancied he had mounted up to the steeple of a neighboring church, and that goblins issued out of the bells, giving reality to his hopes and fears. He was roused from his sleep by the sound of the bells ringing in the new year. (See MEG.)—C. Dickens, *The Chimes* (1844).

Vedder (*Jan*), a fisherman whose mistaken marriage leads to every evil he does or suffers. One who would become a good man but for his perverse, wrong-headed wife. He is desperately wounded in a quarrel, and his condition, working upon all that is best in his wife, changes her temper and behavior to him.—Amelia E. Barr, *Jan Vedder's Wife* (1885).

Vegliantino (*Val.yan.tee'no*], Orlando's horse.—Ariosto, *Orlando Furioso* (1516). Also called Veillantif.

Vehmgericht, or THE HOLY VEHME, a secret tribunal of Westphalia, the principal seat of which was in Dortmund. The members were called "Free Judges." It took cognizance of all crimes in the lawless period of the Middle Ages, and those condemned by the tribunal were made away with by some secret means, but no one knew by what hand. Being despatched, the dead body was hung on a tree to advertise the fact and deter others. The tribunal existed at the time of Charlemagne, but was at its zenith of power in the twelfth century. Sir W. Scott has introduced it in his *Anne of Geierstein* (time, Edward IV.).

Was Rebecca guilty or not? The Vehmgericht of the servant's hall pronounced against her.—Thackeray, *Vanity Fair*, xliv. (1848).

Vehmique Tribunal (*The*), or the Secret Tribunal, or the court of the Holy Vehme, said to have been founded by Charlemagne.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Veil of St. Agatha, a miraculous veil belonging to St. Agatha, and deposited in the church of the city of Catania, in Sicily, where the saint suffered martyrdom. "It is a sure defence against the eruptions of Mount Etna." It is very true that the church itself was overwhelmed with lava in 1693, and some 20,000 of the inhabitants perished; but that was no fault of the veil, which would have prevented it if it could. Happily, the veil was recovered, and is still believed in by the people.

Veilchen (*Annette*), attendant of Anne

Jefferson as Rip Van Winkle

IN Irving's story, Rip Van Winkle awakens after his twenty years' sleep and makes his way back to his old home.

"As he approached the village, he met a number of people, but none whom he knew, which somewhat surprised him, as he had thought himself acquainted with everyone in the country round. Their dress, too, was of a different fashion from that to which he was accustomed. They all stared at him with equal marks of surprise, and whenever they cast their eyes upon him, invariably stroked their chins. The constant recurrence of this gesture induced Rip, involuntarily, to do the same, when to his astonishment, he found his beard had grown a foot long.

He had now entered the skirts of the village. . . . The very village was altered; it was larger and more populous. There were rows of houses which he had never seen before, and those which had been his familiar haunts had disappeared. Strange names were over the doors, strange faces at the windows,—everything was strange."

Washington Irving's "Rip Van Winkle."

JEFFERSON AS RIP VAN WINKLE

Jefferson as Rip Van Winkle

JEFFERSON AS RIP VAN WINKLE.

of Geierstein.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Veiled Prophet of Khorassan (*The*), Hakim ben Allah, surnamed Mokanna, or "The Veiled," founder of an Arabic sect, in the eighth century. He wore a veil to conceal his face, which had been greatly disfigured in battle. He gave out that he had been Adam, Noah, Abraham, and Moses. When the Sultan Mahadi marched against him, he poisoned all his followers at a banquet, and then threw himself into a cask containing a burning acid, which entirely destroyed his body.

*** Thomas Moore has made this the subject of a poetical tale, in his *Lalla Rookh* ("The Veiled Prophet of Khorassan," 1817).

There, on that throne, . . . sat the prophet-chief,
The great Mokanna. O'er his features hung
The veil, the silver veil, which he had flung
In mercy there, to hide from mortal sight
His dazzling brow, till man could bear its light.

* * * * * * *

"'Tis time these features were uncurtained,
This brow whose light—oh, rare celestial light!—
Hath been reserved to bless thy favored sight...
Turn now and look; then wonder, if thou wilt,
That I should hate, should take revenge by guilt,
Upon the hand whose mischief or whose mirth
Sent me thus maimed and monstrous upon earth . . .
Here—judge if hell, with all its power to damn,
Can add one curse to the foul thing I am!"
He raised the veil; the maid turned slowly round,
Looked at him, shrieked, and sunk upon the ground.

The Veiled Prophet of Khorassan.

Velasquez, the Spanish governor of Portugal in 1640, when the people, led by Don Juan, duke of Braganza, rose in rebellion, shook off the Spanish yoke, and established the duke on the throne, under the name and title of Juan or John IV. The same dynasty still continues. Velasquez was torn to pieces by the mob. The duchess calls him a

Discerning villain,
Subtle, insidious, false, and plausible;
He can with ease assume all outward forms . . .
While with the lynx's beam he penetrates
The deep reserve of every other breast.

R. Jephson, *Braganza*, ii. 2 (1785).

Velinspeck, a country manager, to whom Matthew Stuffy makes application for the post of prompter.—Charles Mathews, *At Home* (1818).

Vellum, in Addison's comedy, *The Drummer* (1715).

Velvet (*The Rev. Morphine*), a popular preacher, who feeds his flock on *eau sucrée* and wild honey. He assures his hearers that the way to heaven might once be thorny and steep, but now "every hill is brought low, every valley is filled up, the crooked ways are made straight, and even in the valley of the shadow of death, they need fear no evil, for One will be with them to support and comfort them."

Veneering (*Mr.*), a new man, "forty, wavy-haired, dark, tending to corpulence, sly, mysterious, filmy; a kind of well-looking veiled prophet, not prophesying." He was a drug merchant of the firm of Chicksey, Stobbles and Veneering. The two former were his quondam masters, but their names had "become absorbed in Veneering, once their traveller or commission agent."

Mrs. Veneering, a new woman, "fair, aquiline-nosed and fingered, not so much light hair as she might have, gorgeous in raiment and jewels, enthusiastic, propitiatory, conscious that a corner of her husband's veil is over herself."

Mr. and Mrs. Veneering were bran-new people, in a bran-new house, in a bran-new quarter

of London. Everything about the Veneerings was spick and span new. All their furniture was new, all their friends were new, all their servants were new, their plate was new, their carriage was new, their harness was new, their horses were new, their pictures were new, they themselves were new, they were as newly married as was lawfully compatible with their having a bran-new baby.

In the Veneering establishment, from the hall chairs, with the new coat of arms, to the grand pianoforte with the new action, and upstairs again to the new fire-escape, all things were in a state of high varnish and polish.—C. Dickens, *Our Mutual Friend*, ii. (1864).

Veneerings of Society (*The*), flashy, rich merchants, who delight to overpower their guests with the splendor of their furniture, the provisions of their tables and the jewels of their wives and daughters.

Venerable Bede (*The*). Two accounts are given respecting the word *venerable* attached to the name of this "wise Saxon." One is this: When blind, he preached once to a heap of stones, thinking himself in a church, and the stones were so affected by his eloquence that they exclaimed, "Amen, venerable Bede!" This, of course, is based on the verse, *Luke* xix. 40.

The other is that his scholars, wishing to honor his name, wrote for epitaph:

> Hæc sunt in fossa,
> Bedæ presbyteri ossa;

but an angel changed the second line into "Bedæ venerabilis ossa" (672–735).

*** The chair in which he sat is still preserved at Jarrow. Some years ago a sailor used to show it, and always called it the chair of the "Great Admiral Bede."

Venerable Doctor (*The*), William de Champeaux (*–1121).

Venerable Initiator (*The*), William of Occam (1276–1347).

Venetian Glass, an antique goblet with a tragic history, bought in Venice of a *vertu* dealer, by John Manning, to whose remote ancestor it had belonged. Manning goes into the army, is wounded at Gettysburg, and nursed back to life by a beautiful woman. He marries her, and falls into a lingering decline. One day the Venetian goblet arrives from Italy, and his wife, in a freak, pours his medicine into it. In passing it to her husband the glass drops, and is shivered, "as its fellow had been shivered three centuries ago," and more. She still stared steadily before her; then her lips parted, and she said, "The glass broke! The glass broke! then the tale is true!" Then, with one hysterical shriek, she fell forward amid the fragments of the Venetian goblet, unconscious thereafter of all things.—Brander Matthews, *Venetian Glass* (1884).

Venery. Sir Tristram was the inventor of the laws and terms of venery. Hence a book of venery was called *A Book of Tristram.*

> Of Sir Tristram came all the good terms of venery and of hunting; and the sizes and measures of blowing of an horn. And of him we had first all the terms of hawking; and which were beasts of chase and beasts of venery, and which were vermin; and all the blasts that belong to all manner of games. First to the uncoupling, to the seeking, to the rechase, to the flight, to the death and to the strake; and many other blasts and terms shall all manner of gentlemen have cause to the world's end to praise Sir Tristram, and to pray for his soul.—Sir T. Malory, *History of Prince Arthur*, ii. 138 (1470).

Venice Preserved, a tragedy by T. Otway (1682). A conspiracy was formed by Renault, a Frenchman, Elliot, an Englishman, Bedamar, Pierre and others, to murder the Venetian senate. Jaffier was induced by his friend, Pierre, to join the conspirators, and give his wife as hostage

Vashti

Ernst Normand, Artist

"ON the seventh day, when the heart of the king was merry with wine he commanded the seven chamberlains that served in the presence of Ahasuerus the king.—

To bring Vashti the queen before the king with the crown royal, to show the people and the princes her beauty for she was fair to look upon.

But the queen Vashti refused to come at the king's command by his chamberlains: therefore was the king very wroth and his anger burned in him.—Esther 1, 10–19

"O Vashti! noble Vashti! Summoned out,
She kept her state and left the drunken king
To brawl at Shushan underneath the palms.'

Tennyson's "The Princess."

VASTHI.

of his good faith. As Renault most grossly insulted the lady, Jaffier took her away, when she persuaded her husband to reveal the plot to her father, Priuli, under the promise of a general amnesty. The senate violated the promise made by Priuli, and commanded all the conspirators except Jaffier to be broken on the wheel. Jaffier, to save his friend, Pierre, from the torture, stabbed him, and then himself. Belvidera went mad and died.

Venner (*Dudley*), sad and studious father of *Elsie Venner*, in O. W. Holmes's novel of that name (1863).

Ventid'ius, an Athenian imprisoned for debt. Timon paid his debt, and set him free. Not long after, the father of Ventidius died, leaving a large fortune, and the young man offered to refund the loan, but Timon declined to take it, saying that the money was a free gift. When Timon got into difficulties he applied to Ventidius for aid; but Ventidius, like the rest, was "found base metal," and "denied him." — Shakespeare, *Timon of Athens* (1609).

Ventidius, the general of Marc Antony.

*** The master scene between Ventidius and Antony in this tragedy is copied from *The Maid's Tragedy* (by Beaumont and Fletcher), Ventidius being the "Melantius" of Beaumont and Fletcher's drama. —Dryden, *All for Love, or the World Well Lost* (1678).

Ventriloquist. The best that ever lived was Brabant, the engastrimisth of François I. of France.

Venus (*Paintings of*). Venus Anadyom'enê, or Venus rising from the sea and wringing her golden tresses, by Apellês. Apellês also put his name to a "Sleeping Venus." Tradition says that Campaspê (afterwards his wife) was the model of his Venus.

The Rhodian Venus, referred to by Campbell, in his *Pleasures of Hope*, ii., is the Venus spoken of by Pliny, xxxv. 10, from which Shakespeare has drawn his picture of Cleopatra in her barge (*Antony and Cleopatra*, act ii. sc. 2). The Rhodian was Protog'enês.

> When first the Rhodian's mimic art arrayed
> The queen of Beauty in her Cyprian shade,
> The happy master mingled in his piece
> Each look that charmed him in the fair of Greece . . .
> Love on the picture smiled. Expression poured
> Her mingling spirit there, and Greece adored.
> *Pleasures of Hope*, ii. (1799).

Venus (*Statues of*). The Cnidian Venus, a nude statue, bought by the Cnidians. By Praxitêlês.

The Coan Venus, a draped statue, bought by the Coans. By Praxitelês.

The Venus de' Medici, a statue dug up in several pieces at Hadrian's villa, near Tiv'oli (seventeenth century), and placed for a time at the Medici palace at Rome, whence its name. It was the work of Cleom'enês, the Athenian. All one arm and part of the other were restored by Bandinelli. In 1680 this statue was removed to the Uffizi gallery at Florence. It was removed to Paris by Napoleon, but was afterwards restored.

The Venus of Arles, with a mirror in the right hand and an apple in the left. This statue is ancient, but the mirror and apple are by Girardin.

The Venus of Milo. The "Venus Victorious" is called the "Venus of Milo," because it was brought from the island of Milo, in the Ægēan Sea, by Admiral Dumont d'Urville, in 1820. It is one of the *chefs d'œuvre* of antiquity, and is now in the Louvre of Paris.

The Pauline Venus, by Canōva. Modelled from Pauline Bonaparte, Princess Borghese.

I went by chance into the room of the Pauline Venus; my mouth will taste bitter all day. How venial! how gaudy and vile she is with her gilded upholstery! It is the most hateful thing that ever wasted marble.—Ouida, *Ariadnê*, i. 1.

The Venus Pandēmos, the sensual and vulgar Venus (Greek, *pan-dêmos*, for the vulgar or populace generally); as opposed to the "Uranian Venus," the beau-ideal of beauty and loveliness.

Amongst the deities from the upper chamber a mortal came, the light, lewd woman, who had bared her charms to live for ever here in marble, in counterfeit of the Venus Pandēmos.—Ouida, *Ariadnê*, i. 1.

Gibson's Venus, slightly tinted, was shown in the International Exhibition of 1862.

Venus, the highest throw with the four *tali* or three *tesseræ*. The best cast of the *tali* (or four-sided dice) was four different numbers; but the best cast of the *tesseræ* (or ordinary dice) was three sixes. The worst throw was called *canis*—three aces in *tesseræ* and four aces in *tali*.

Venus (*The Isle of*), a paradise created by "Divine Love" for the Lusian heroes. Here Uranian Venus gave Vasco de Gama the empire of the sea. This isle is not far from the mountains of Imāus, whence the Ganges and Indus derive their source.—Camoens, *Lusiad*, ix. (1572).

*** Similar descriptions of paradise are: "the gardens of Alcinŏus" (*Odyssey*, vii.); "the island of Circê" (*Odyssey*, x.); Virgil's "Elysium" *Æneid*, vi.); "the island and palace of Alci'na" (*Orlando Furioso*, vi., vii.); "the country of Logistilla" (*Orlando Furioso*, x.); "Paradise," visited by Astolpho (*Orlando Furioso*, xxxiv.); "the island of Armi'da" (*Jerusalem Delivered*); "the bower of Acrasia" (*Faëry Queen*); "the palace with its forty doors" (*Arabian Nights*, "Third Calendar"), etc.

Venus (*Ura'nian*), the impersonation of divine love; the presiding deity of the Lusians.—Camoens, *Lusiad* (1572).

Venus and Adonis. Adōnis, a most beautiful boy, was greatly beloved by Venus and Proserpine. Jupiter decided that he should live four months with one and four months with the other goddess, and the rest of the year he might do what he liked. One day he was killed by a wild boar during a chase, and Venus was so inconsolable at the loss that the infernal gods allowed the boy to spend six months of the year with Venus on the earth, but the other six he was to spend in hell. Of course, this is an allegory of the sun, which is six months above and six months below the equator.

*** Shakespeare has a poem called *Venus and Adonis* (1593), in which Adonis is made cold and passionless, but Venus ardent and sensual.

Venus of Cleom'enes (4 *syl.*), now called the "Venus de' Medici" or "Venus de Medicis."

Venusberg, the mountain of fatal delights. Here Tannhäuser tarried, and when Pope Urban refused to grant him absolution, he returned thither, to be never more seen.—*German Legend.*

Ver'done (2 *syl*), nephew to Champernal, the husband of Lami'ra.—Beaumont and Fletcher, *The Little French Lawyer* (1647).

Verdugo, captain under the governor

of Segovia.—Beaumont and Fletcher, *The Pilgrim* (1621).

Vere (*Mr. Richard*), laird of Ellieslaw, a Jacobite conspirator.

Miss Isabella Vere, the laird's daughter. She marries young Patrick Earnscliffe, laird of Earnscliffe.—Sir W. Scott, *The Black Dwarf* (time, Anne).

Vere (*Sir Arthur de*), son of the earl of Oxford. He first appears under the assumed name of Arthur Philipson.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Verges (2 *syl.*), an old-fashioned constable and night-watch, noted for his blundering simplicity.—Shakespeare, *Much Ado about Nothing* (1600).

Vergob'retus, a dictator, selected by the druids, and possessed of unlimited power, both in war and state, during times of great danger.

This temporary king or vergobretus, laid down his office at the end of the war.—*Dissertation on the Era of Ossian.*

Verinder (*Rachel*), pretty, strong-willed, imperious, warm-hearted young Englishwoman, the legatee of a diamond of immense value. She receives it upon her twenty-first birthday, wears it all the evening and insists upon keeping it in her room that night. She sees from the adjoining apartment, her lover, Franklin Blake, purloin the gem, and hides the name of the thief, while discarding him.—Wilkie Collins, *The Moonstone.*

Verisopht (*Lord Frederick*), weak and silly, but far less vicious than his bear-leader, Sir Mulberry Hawk. He drawled in his speech, and was altogether "very soft." Ralph Nickleby introduced his niece, Kate, to the young nobleman at a bachelor's dinner-party, hoping to make of the introduction a profitable investment, but Kate was far too modest and virtuous to aid him in his scheme.—C. Dickens, *Nicholas Nickleby* (1838).

Vernon (*Diana*), niece of Sir Hildebrand Osbaldistone. She has great beauty, sparkling talents, an excellent disposition, high birth, and is an enthusiastic adherent of an exiled king. Diana Vernon marries Frank Osbaldistone.

Sir Frederick Vernon, father of Diana, a political intriguer called "his excellency the earl of Beauchamp." He first appears as Father Vaughan [*Vawn*].—Sir W. Scott, *Rob Roy* (time, George I.).

Vernon (*Elinor*), "a student, enthusiastic and devoted, and one of rare attainments, both in character and degree." She becomes an author of note. Her betrothed, Walter Mayward, would wean her from devotion to letters, and loses her thereby. Frederic St. Clair appreciates the glory of her perfected womanhood, loves and marries her, and her "poetry finds in his love its triumph, its crowning, its glorious apotheosis."—Grace Greenwood, *Heart Histories* (1850).

Ver'olame (3 *syl.*) or VERULAM, "a stately nymph" of Isis. Seeing her stream besmeared with the blood of St. Alban, she prayed that it might be diverted into another channel, and her prayer was granted. The place where St. Alban was executed was at that time called Holmhurst.—Robert of Gloucester. *Chronicle* (in verse), 57 (thirteenth century).

*** A poetical account of this legend is

also given by W. Browne in his *Britannia's Pastorals*, iv (1613).

Veron'ica, the maiden who handed her handkerchief to Jesus on His way to Calvary. The "Man of Sorrows" wiped His face with it, returned it to the maiden, and it ever after had a perfect likeness of the Saviour photographed on it. The handkerchief and the maiden were both called Veronica (*i.e.*, *vera iconica*, "the true likeness").

*** One of these handkerchiefs is preserved in St. Peter's of Rome, and another in Milan Cathedral.

Verrina, the republican who murders Fiesco.—Schiller, *Fiesco* (1783).

Versatile (*Sir George*), a scholar, pleasing in manners, warm-hearted, generous, with the seeds of virtue and the soul of honor, but being deficient in stability, he takes his color, like the chameleon, from the objects at hand. Thus, with Maria Delaval, he is manly, frank, affectionate, and noble; with Lord Vibrate, hesitating, undecided, and tossed with doubts; with Lady Vibrate, boisterously gay, extravagant, and light-hearted. Sir George is betrothed to Maria Delaval, but the death of his father delays the marriage. He travels, and gives a fling to youthful indulgences. After a time, he meets Maria Delaval by accident, his better nature prevails, and he offers her his hand, his heart, his title, and his fortune.—Holcroft, *He's Much to Blame* (1790).

Vertaigne (2 or 3 *syl.*), a nobleman and judge, father of Lamira and Beaupré.—Beaumont and Fletcher, *The Little French Lawyer* (1647).

Vesey (*Sir John*), a baronet, most worldly wise, and, being poor, gives himself the nickname of "Stingy Jack," that he may be thought rich. Forthwith his £10,000 was exaggerated into £40,000. Sir John wanted his daughter to marry Alfred Evelyn, but feeling very uncertain about the stability of the young man's money, shilly-shallied about it; and in the mean time, Georgina married Sir Frederick Blount, and Evelyn was left free to marry Clara Douglas, whom he greatly loved.—Lord L. Bulwer Lytton, *Money* (1840).

Vestris, called "The God of Dancing," used to say, "Europe contains only three truly great men—myself, Voltaire, and Frederick of Prussia" (1729–1808).

Vesuvian Bay:

"My soul to-day
Is far away,
Sailing the Vesuvian Bay;
My wingéd boat,
A bird afloat,
Swims 'round the purple peaks remote."

The English language does not contain a more exquisite bit of word-painting than the poem embodying the above-quoted lines.—Thomas Buchanan Read, *Drifting* (1867).

Veto (*Monsieur and Madame*), Louis XVI. and Marie Antoinette. The king had the power of putting his *veto* on any decree of the National Assembly (1791), in consequence of which he was nicknamed "Capet Veto."

*** The name occurs in the celebrated song called *La Carmagnole*, which was sung to a dance of the same name.

Vetus, in the *Times* newspaper, is the *nom de plume* of Edward Sterling (1773–1847), "The Thunderer" (1812–13).

Vexhalia, wife of Osmond, an old Varangian guard.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Vholes (1 *syl.*), a lawyer who draws Richard Carstone into his toils. He is always closely buttoned up, and speaks in a lifeless manner, but is pre-eminently a "most respectable man."—C. Dickens, *Bleak House* (1852).

Vibrate (*Lord*), a man who can never make up his mind to anything, and, "like a man on double business bent, he stands in pause, which he shall first begin, and both neglects." Thus, he would say to his valet, "Order the coachman at eleven. No; order him at one. Come back! order him in ten minutes. Stay! don't order him at all. Why don't you go and do as I bid you?" or, "Tell Harry to admit the doctor. No, not just yet; in five minutes. I don't know when. Was ever man so tormented?" So with everything.

Lady Vibrate, wife of the above. Extravagant, contradictious, fond of gaiety, hurry, noise, embarrassment, confusion, disorder, uproar, and a whirl of excitement. She says to his lordship:

> I am all gaiety and good humor; you are all turmoil and lamentation. I sing, laugh, and welcome pleasure wherever I find it; you take your lantern to look for misery, which the sun itself cannot discover. You may think proper to be as miserable as Job; but don't expect me to be a Job's wife.—Act. ii. 1.

Lady Jane Vibrate, daughter of Lord and Lady Vibrate. An amiable young lady, attached to Delaval, whom she marries.—Holcroft, *He's Much to Blame* (1790).

Vicar of Bray (*The*). Mr. Brome says the noted vicar was Simon Alleyn, vicar of Bray, in Berkshire, for fifty years. In the reign of Henry VIII. he was *catholic* till the Reformation; in the reign of Edward VI. he was *calvanist;* in the reign of Mary he was *papist;* in the reign of Elizabeth he was *protestant.* No matter who was king, he resolved to die the vicar of Bray.—D'Israeli, *Curiosities of Literature.*

Another statement gives the name of Pendleton as the true vicar. He was afterwards rector of St. Stephen's, Walbrook (Edward VI. to Elizabeth).

Hadyn says the vicar referred to in the song was Simon Symonds, who lived in the Commonwealth, and continued vicar till the reign of William and Mary. He was *independent* in the protectorate, *episcopalian* under Charles II., *papist* under James II., *moderate protestant* under William and Mary.

*** The song called *The Vicar of Bray* was written in the reign of George I., by Colonel Fuller, or an officer in Fuller's regiment, and does not refer to Alleyn, Pendleton, or Symonds, but to some real or imaginary person, who was vicar of Bray, from Charles II. to George I. The first verse begins: "In good King Charles's golden days" I was a zealous high-churchman. Ver. 2: "When royal James obtained the crown," I found the Church of Rome would fit my constitution. Ver. 3: "When William was our king declared," I swore to him allegiance. Ver. 4: "When gracious Anne became our queen," I became a tory. Ver. 5: "When George, in pudding-time came o'er," I became a whig. And "George my lawful king shall be—until the times do alter."

> I have had a long chase after the vicar of Bray, on whom the proverb . . . Mr. Fuller, in his *Worthies* . . . takes no notice of him. . . . I am informed it is Simon Alleyn or Allen who was vicar of Bray about 1540, and died, 1588.—*Brome to Rawlins*, June 14, 1735. (See *Letters from the Bodleian*, II. i. 100.)

Vicar of Wakefield (*The*), Dr. Primrose, a simple-minded, pious clergyman, with six children. He begins life with a good fortune, a handsome house, and wealthy friends, but is reduced to utter poverty without any fault of his own, and, being reduced like Job, like Job he is restored. First, he loses his fortune through the rascality of the merchant who held it. His next great sorrow was the elopement of his eldest daughter, Olivia, with Squire Thornhill. His third was the entire destruction by fire of his house, furniture and books, together with the savings which he had laid by for his daughters' marriage portions. His fourth was being incarcerated in the county jail by Squire Thornhill for rent, his wife and family being driven out of house and home. His fifth was the announcement that his daughter, Olivia, "was dead," and that his daughter, Sophia, had been abducted. His sixth was the imprisonment of his eldest son, George, for sending a challenge to Squire Thornhill. His cup of sorrow was now full, and comfort was at hand: (1) Olivia was not really dead, but was said to be so in order to get the vicar to submit to the squire, and thus obtain his release. (2) His daughter, Sophia, had been rescued by Mr. Burchell (*Sir William Thornhill*), who asked her hand in marriage. (3) His son, George, was liberated from prison, and married Miss Wilmot, an heiress. (4) Olivia's marriage to the squire, which was said to have been informal, was shown to be legal and binding. (5) The old vicar was released, re-established in his vicarage, and recovered a part of his fortune. —Goldsmith, *The Vicar of Wakefield* (1766).

*** This novel has been dramatized several times: In 1819 it was performed in the Surrey Theatre; in 1823 it was turned into an opera; in 1850 Tom Taylor dramatized it; in 1878 W. G. Wills converted it into a drama of four acts, entitled *Olivia.*

The real interest of the story lies in the development of the character of the amiable vicar, so rich in heavenly, so poor in earthly wisdom; possessing little for himself, yet ready to make that little less, whenever misery appeals to his compassion. With enough of worldly vanity about him to show that he shares the weakness of our nature; ready to be imposed upon by cosmogonies and fictitious bills of exchange, and yet commanding, by the simple and serene dignity of goodness, the respect even of the profligate.—*Encyc. Brit.*, Art. "Romance."

Victor Amade'us (4 *syl.*), king of Sardinia (1665, 1675–1732), noted for his tortuous policy. He was fierce, audacious, unscrupulous and selfish, profound in dissimulation, prolific in resources, and a "breaker of vows both to God and man." In 1730 he abdicated, but a few months later wanted to regain the throne, which his son, Charles Emmanuel, refused to resign. On again plotting to recover the crown, he was arrested by D'Ormēa, the prime minister, and died.—R. Browning, *King Victor and King Charles Emmanuel.*

Victoria (*Donna*), the young wife of Don Carlos. Don Carlos had given to Donna Laura (a courtezan) the deeds of his wife's estate; and Victoria, to get them back, dressed in man's apparel, assumed the name of Florio, and made love to Laura. Having secured a footing, she introduced Gasper as the rich uncle of Victoria, and Gasper persuaded Laura that the deeds were wholly worthless, whereupon Laura tore them to pieces. By this manœuvre the estate was saved, and Don Carlos rescued from ruin.—Mrs. Cowley, *A Bold Stroke for a Husband* (1782).

Victorious (*The*). Almanzor means "victorious." The Caliph Almanzor was the founder of Bagdad.

Thou, too, art fallen, Bagdad, city of peace!
Thou, too, hast had thy day! . . .
Thy founder The Victorious.
Southey, *Thalaba, the Destroyer*, v. 6 (1797).

Victory (*The*), Nelson's ship.

At the head of the line goes the *Victory*,
With Nelson on the deck,
And on his breast the orders shine
Like the stars on a shattered wreck.
Lord Lytton, *Ode*, iii. 9 (1839).

Vidar, the god of wisdom, noted for his thick shoes, and not unfrequently called "The god with the thick shoes."—*Scandinavian Mythology.*

Vienne (*The archbishop of*), chancellor of Burgundy.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Vifell, father of Viking, famous for being the possessor of Angurva'del, the celebrated sword made in the East by dwarfs. Vifell won it from Björn Blœtand, and killed with it the giant Iernhös, whom he cleft from head to waist with a single stroke. Vifell left it to Viking, Viking to Thorsten, and Thorsten to his son, Frithjof. The hilt of the sword was gold, and the blade written with runes, which were dull in times of peace, but in war glittered "red as the crest of a cock when he fighteth."—Tegnér, *Frithjof Saga*, iii. (1825).

Villalpando (*Gaspar Cardillos de*), a Spanish theologian, controversialist and commentator (1505–1570).

"Truly," replied the canon, "I am better acquainted with books of chivalry than with Villalpando's divinity."—Cervantes, *Don Quixote*, I. iv. 17 (1605).

Ville'rius, in Davenant's *Siege of Rhodes* (1656).

. . . pale with envy, Singleton foreswore
The lute and sword, which he in triumph bore,
And vowed he ne'er would act Villerius more.
Dryden, *MacFlecknoe* (1682).

*** This was a favorite part of Singleton.

Villers (*Mr.*), a gentleman who professed a supreme contempt for women, and declared, if he ever married, he should prefer Widow Racket to be his executioner. —Mrs. Cowley, *The Belle's Stratagem* (1780).

Villiard, a villain from whose hands Charles Belmont rescued Fidelia.—E. Moore, *The Foundling* (1748).

Vincent (*Jenkin*), or "Jin Vin," one of old Ramsay's apprentices, in love with Margaret Ramsay.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Vincent de la Rosa, a boastful, vain, heartless adventurer, son of a poor laborer, who had served in the Italian wars. Coming to the village in which Leandra lived, he induced her to elope with him, and, having spoiled her of her jewels, money and other valuables, deserted her, and she was sent to a convent till the affair had blown over.

He wore a gay uniform, bedecked with glass buttons and steel ornaments; to-day he dressed himself in one piece of finery, and to-morrow in another. He would seat himself upon a bench under a large poplar, and entertain the villagers with his travels and exploits, assuring them there was not a country in the whole world he had not seen, nor a battle in which he had not taken part. He had slain more Moors than ever Tunis or Morocco produced; and as to duels, he had fought more than ever Gante had, or Luna, Diego Garcia de Paredez, or any other champion, always coming off victorious, and without losing one drop of blood.—Cervantes, *Don Quixote*, I. iv. 20 ("The Goat-herd's Story," 1605).

Vincen'tio, duke of Vienna. He delegates his office to Angelo, and leaves Vienna for a time, under the pretence of going on a distant journey; but, by assuming a monk's hood, he observes, *incognito*, the conduct of his different officers. Angelo tries to dishonor Isabella, but the duke re-appears in due time and rescues her, while Angelo is made to marry Mariana, to whom he was already betrothed.—Shakespeare, *Measure for Measure* (1603).

*** Mariana was Angelo's wife by civil contract, or, as the duke says to her, "He is thy husband by pre-contract," though the Church had not yet sanctified the union and blessed it. Still, the duke says that it would be "no sin" in her to account herself his wife, and to perform towards him the duties of a wife. Angelo's neglect of her was "a civil divorce," which would have been a "sin" if the Church had sanctified the union, but which, till then, was only a moral or civil offence. Mariana also considered herself Angelo's "wife," and calls him "her husband." This is an interesting illustration of the "civil contract" of matrimony long before "The Marriage Registration Act," in 1837.

Vincentio, an old gentleman of Pisa, in Shakespeare's comedy called *The Taming of the Shrew* (1593).

Vincentio, the troth-plight of Evadne, sister of the marquis of Colonna. Being himself without guile, he is unsuspicious, and when Ludovico, the traitor, tells him that Evadne is the king's wanton, he believes it and casts her off. This brings about a duel between him and Evadne's brother, in which Vincentio falls. He is not, however, killed; and when the villainy of Ludovico is brought to light, he re-appears and marries Evadne.—Sheil, *Evadne*, or *The Statue* (1820).

Vincentio (*Don*), a young man who was music mad, and said that the *summum bonum* of life is to get talked about. Like Queen Elizabeth, he loved a "crash" in music, plenty of noise and fury. Olivia de Zuniga disgusted him by maintaining the jew's-harp to be the prince of musical instruments.—Mrs. Cowley, *A Bold Stroke for a Husband* (1782).

Vi'ola, sister of Sebastian; a young lady of Messaline. They were twins, and so much alike that they could be distinguished only by their dress. Viola and her brother were shipwrecked off the coast of Illyria, Viola was brought to shore by the captain, but her brother was left to shift for himself. Being a stranger in a strange land, Viola dressed as a page, and, under the name of Cesario, entered the service of Orsino, duke of Illyria. The duke greatly liked his beautiful page, and, when he discovered her true sex, married her.—Skakespeare, *Twelfth Night* (1602).

Vi'ola and Hono'ra, daughter of General Archas, "the loyal subject" of the great-duke of Muscovia.—Beaumont and Fletcher, *The Loyal Subject* (1618).

Violan'te (4 *syl.*), the supposed wife of Don Henrique (2 *syl.*), an uxorious Spanish nobleman.—Beaumont and Fletcher, *The Spanish Curate* (1622).

Violante, the betrothed of Don Alonzo, of Alcazar, but given in marriage by King Sebastian to Henri'quez. This caused Alonzo to desert and join the emperor of Barbary. As renegade, he took the name of Dorax, and assumed the Moorish costume. In the war which followed, he saved Sebastian's life, was told that Henriquez had died in battle, and that Violante,

The Pride of the Village

J. C. Horsley, Artist *G. A. Periam, Engraver*

"THE Pride of the Village loves a man who is unworthy of her, and when he leaves her she pines to death.

"She was seated between her father and mother one Sunday afternoon. Her father had just been reading a chapter in the Bible; it spoke of the vanity of worldly things and of the joys of heaven; it seemed to have diffused comfort and serenity through her bosom. Her eye was fixed on the distant village church; everything had sunk into that hallowed stillness peculiar to the day of rest. Her parents were gazing on her with yearning hearts. Sickness and sorrow, which pass so roughly over some faces, had given to hers the expression of a seraph's. A tear trembled in her soft, blue eye. Was she thinking of her faithless lover? or were her thoughts wandering to that distant churchyard into whose depths she might soon be gathered?"

Washington Irving's "The Pride of the Village."

THE PRIDE OF THE VILLAGE.

who never swerved from his love, being a young widow, was free and willing to be his wife.—Dryden, *Don Sebastian* (1690).

Violante, an attendant on the Princess Anna Comnēna, the historian.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Violante, (4 *syl.*), wife of Pietro (2 *syl.*), and putative mother of Pompilia. Violantê provided this suppositious child partly to please old Pietro, and partly to cheat the rightful heirs.—R. Browning, *The Ring and the Book*, ii.

Violante (*Donna*), daughter of Don Pedro, a Portuguese nobleman, who intends to make her a nun; but she falls in love with Don Felix, the son of Don Lopez. Isabella (sister of Don Felix), in order to escape a hateful marriage, takes refuge with Donna Violantê (4 *syl.*), who "keeps the secret" close, even at the risk of losing her sweetheart, for Felix discovers that a Colonel Briton calls at the house, and supposes Violantê to be the object of his visits. Ultimately the mystery is cleared up, and a double marriage takes place.—Mrs. Centlivre, *The Wonder* (1714).

Mrs. Yates (in the last act), with Garrick as "Don Felix," was admirable. Felix, thinking he has gone too far, applies himself to soothe his Violantê. She turns from him and draws away her chair; he follows, and she draws further away. At length, by his winning, entreating, and cajoling, she is gradually induced to melt, and finally makes it up with him. Her condescension . . . was admirable; her dignity was great and lofty, . . . and when by degrees she laid aside her frown, and her lips relaxed into a smile, . . . nothing could be more lovely and irresistible. . . . It laid the whole audience, as well as the lover, at her feet.—William Goodwin.

Violen'ta, any young lady nonentity; one who contributes nothing to the amusement or conversation of a party. Violenta is one of the *dramatis personæ* of Shakespeare's *All's Well that Ends Well*, but she only enters once, and then she neither speaks nor is spoken to (1598). (See Rogero.)

Violenta, the fairy mother, who brought up the young princess, who was metamorphosed into a white cat for refusing to marry Migonnet (a hideously misshapen fairy).—Comtesse D'Aunoy, *Fairy Tales* ("The White Cat," 1682).

Violet, the ward of Lady Arundel. She is in love with Norman, the "sea-captain," who turns out to be the son of Lady Arundel by her first husband, and heir to the title and estates.—Lord Lytton, *The Sea-Captain* (1839).

Violet (*Father*), a sobriquet of Napoleon I.; also called "Corporal Violet" 1769, 1804–1815, died, 1821).

*** Violets were the flowers of the empire, and when, in 1879, the ex-empress Eugénie was visited at Chislehurst by those who sympathized with her in the death of her son, "the prince imperial," they were worn as symbols of attachment to the imperial family of France. The name was given to Napoleon on his banishment to Elba (1815), and implied that "he would return to France with the violets."

Violet-Crowned City (*The*). Athens is so called by Aristophănês, (*ἰοστέφανος*) (see *Equites*, 1323 and 1329; and *Acharnians*, 637). Macaulay refers to Athens as "the violet-crowned city." Ion (*a violet*) was a representative king of Athens, whose four sons gave names to the four Athenian classes; and Greece, in Asia Minor, was called Ionia. Athens was the

city of "Ion crowned its king," and hence was the "Ion crowned" or King Ion's city. Translating the word Ion into English, Athens was the "Violet-crowned" or King Violet's city. Of course, the pun is the chief point, and was quite legitimate in comedy.

Similarly, Paris is called the "city of lillies," by a pun between Louis and lys (*the flower-de-luce*), and France is *l'empire des lys* or *l'empire des Louis.*

By a similar pun, London might be called "the noisy town," from *hlúd*, "noisy."

Violetta, a Portuguese, married to Belfield, the elder brother, but deserted by him. The faithless husband gets betrothed to Sophia (daughter of Sir Benjamin Dove), who loves the younger brother. Both Violetta and the younger brother are shipwrecked and cast on the coast of Cornwall, in the vicinity of Squire Belfield's estate; and Sophia is informed that her "betrothed" is a married man. She is therefore free from her betrothal, and marries the younger brother, the man of her choice; while the elder brother takes back his wife, to whom he becomes reconciled.—R. Cumberland, *The Brothers* (1769).

Violin (*The Angel with the*). Rubens's "Harmony" is an angel of the male sex playing a bass-viol.

> The angel with the violin,
> Painted by Raphael, (?) he seemed.
> Longfellow, *The Wayside Inn* (1863).

Violin-Makers (*The best*): Gasparo di Salo (1560–1610); Nicholas Amati (1596–1684); Antonio Stradivari (1670–1728); Joseph A. Guarneri (1683–1745).

*** Of these, Stradivari was the best, and Nicholas Amati the next best.

The following are eminent, but not equal to the names given above:—Joseph Steiner (1620–1667); Matthias Klotz (1650–1696). (See Otto, *On the Violin.*)

Vipont (*Sir Ralph de*), a knight of St. John. He is one of the knights challengers. —Sir W. Scott, *Ivanhoe* (time, Richard I.).

Virgil, in the *Gesta Romanorum*, is represented as a mighty but benevolent enchanter, and this is the character that Italian romances give him.

Similarly, Sir Walter Scott is called "The Great Wizard of the North."

Virgil, in Dantê, is the personification of human wisdom, Beatrice of the wisdom which comes of faith, and St. Bernard of spiritual wisdom. Virgil conducts Dantê through the Inferno and through Purgatory too, till the seven P's (*peccata* "sins") are obliterated from his brow, when Beatrice becomes his guide. St. Bernard is his guide through a part of Paradise. Virgil says to Dantê:

> What *reason* here discovers, *I* have power
> To show thee; that which lies beyond, expect
> From Beatrice——*faith* not reason's task.
> Dantê, *Purgatory*, xviii. (1308).

Virgil. The inscription on his tomb (said to have been written by himself) was:

> Mantua me genuit; Calabri rapuere; tenet nunc
> Parthenope; cecini pascua, rura, duces.
>
> In Mantua was I born; Calabria saw me die;
> Of sheep, fields, wars I sung; and now in Naples lie.

Virgil (*The Christian*), Giacomo Sannazaro (1458–1530).

Marco Girolamo Vida, author of *Christias* (in six books), is also called "The Christian Virgil" (1490–1566)

Miss Henley and Mrs. Vimpany

A. Forestier, Artist *R. Taylor, Engraver*

IRIS HENLEY finds that Mrs. Vimpany has deceived her. She hears the voice of Lord Harry in the Hall of Mrs. Vimpany's house.

"Her first impression of Mrs. Vimpany, so sincerely repented, so eagerly atoned for, had been the right one after all. Younger, quicker and lighter than the doctor's wife, Iris reached the door first and laid her hand upon the lock.

"'Wait a minute,' she said.

"Mrs. Vimpany hesitated. For the first time in her life at a loss what to say, she could only sign to Iris to stand back. Iris refused to move. She put her terrible question in the plainest words:

"'How does Lord Harry know I am in this house?'

"In the very face of detection, the skilled deceiver kept up the mockery of deceit.

"'My dear,' she said, 'what has come to you? Why won't you let me go to my room?'

"Iris eyed her with a look of scornful surprise.

"'What next?' she said, 'are you impudent enough to pretend that I have not found you out, yet?'"

Wilkie Collins's "Blind Love."

MISS HENLEY AND MRS. VIMPANY.

*** Aurelius Clemens Prudentius, of Spain, is called by Bentley "The Virgil and Horace of Christians" (348–*).

Virgil of our Dramatic Poets (*The*). Ben Jonson is so called by Dryden (1574–1637).

Shakespeare was the Homer or father of our dramatic poets; Jonson was the Virgil, and pattern of elaborate writing. I admire rare Ben, but I love Shakespeare.—Dryden.

Virgil of the French Drama (*The*). Jean Racine is so called by Sir Walter Scott (1639–1699).

Virgil's Courtship. Godfrey Gobilyve told Graunde Amoure that Virgil, the poet, once made proposals to a lady of high rank in the Roman court, who resolved to punish him for his presumption. She told him that if he would appear on a given night before her window, he should be drawn up in a basket. Accordingly he kept his appointment, got into the basket, and, being drawn some twenty feet from the ground, was left there dangling till noon the next day, the laugh and butt of the court and city.—Stephen Hawes, *The Passe-tyme of Plesure*, xxix. (1515).

Virgil's Gnat (the *Culex*, ascribed to Virgil). A shepherd, having fallen asleep in the open air, was on the point of becoming the prey of a serpent, when a gnat stung him on the eyelid. The shepherd crushed the gnat, but at the same time alarmed the serpent, which the shepherd saw and beat to death. Next night the gnat appeared to the shepherd in a dream, and reproached him for ingratitude, whereupon he raised a monument in honor of his deliverer. Spenser has a free translation of this story. which he calls *Virgil's Gnat* (1580). (See Use of Pests.)

Virgile du Rabut (*Le*), "The Virgil of the Plane," Adam Bellaut, the joiner-poet, who died, 1662. He was pensioned by Richelieu, patronized by the "Great Condé," and praised by Pierre Corneille.

Virgil'ia is made by Shakespeare the *wife* of Coriolanus, and Volumnia his *mother;* but historically Volumnia was his wife, and Vetu'ria his mother.—*Coriolanus* (1610).

The old man's merriment in Menenius; the lofty lady's dignity in Volumnia; the bridal modesty in Virgilia; the patrician and military haughtiness in Coriolanus; the plebeian malignity and tribunitian insolence in Brutus and Sicinius, make a very pleasing and interesting variety.—Dr. Johnson, *On Coriolanus.*

Virgil'ius, Feargil, bishop of Saltzburg, an Irishman. He was denounced as a heretic for asserting the existence of antipodês (*–784). (See Heresy.)

*** Metz, in France, was so called in the Franco-Prussian war (1870–1).

Virgin Martyr (*The*), a tragedy by Philip Massinger (1622).

Virgin Mary (*The*), is addressed by the following titles:—"Empress and Queen of Heaven;" "Empress and Queen of Angels;" "Empress and Queen of the Earth;" "Lady of the Universe or of the World;" "Mistress of the World;" "Patroness of all Men;" "Advocate for Sinners;" "Mediatrix;" "Gate of Paradise;" "Mother of Mercies and of Divine Grace;" "Goddess;" "The only Hope of Sinners," etc., etc.

It is said that Peter Fullo, in 480, was the first to introduce invocations to the Virgin.

Virgin Modesty. John Wilmot, earl of Rochester, was so called by Charles II., because of his propensity to blushing (1647–1680).

Virgin Queen (*The*), Elizabeth (1533, 1558–1603).

Virgin Unmasked (*The*), a farce by H. Fielding. Goodwill had acquired by trade £10,000, and resolved to give his daughter Lucy to one of his relations, in order to keep the money in the family. He sent for her bachelor relations, and told them his intention; they were Blister (the apothecary), Coupee (the dancing-master), and Quaver (the singing-master). They all preferred their professions to the young lady, and while they were quarrelling about the superiority of their respective callings, Lucy married Thomas, the footman. Old Goodwill says, "I don't know but that my daughter has made a better choice than if she had married one of these booby relations."

Virginians (*The*), a sequel to Henry Esmond. It gives the story of Colonel Esmond's twin grandsons, George and Harry Warrington, born and brought up in Virginia. George joins Braddock's expedition, and is reported killed, Harry goes to England. George, escaping from Indian captivity, joins his brother, whom everybody had supposed the head of the family. Harry enters the army and George marries. One of the characters introduced in the book is George Washington, whom the twins believe to be in love with their widowed mother.—W. M. Thackeray, *The Virginians.*

Virgins (*The Eleven Thousand*). Ursul or Hörsel in Swabia, like Hulda in Scandinavia, means "the moon," and her eleven thousand virgins are the stars. The bones shown in Cologne, as those of the eleven thousand virgins are those of males and females of all ages, and were taken from an old Roman cemetery across which the wall of Cologne ran (1106).

Virginia, a young Roman plebeian of great beauty, coveted by Appius Claudius, one of the decemvirs, and claimed as his slave. Her father, Virginius, being told of it, hastened to the forum, and arrived at the moment when Virginia was about to be delivered up to Appius. He seized a butcher's knife, stabbed his daughter to the heart, rushed from the forum, and raised a revolt.

This has been the subject of a host of tragedies. In *French*, by Mairet (1628), by Leclerc (1645), by Campistron (1683), by La Beaumelle (1760), by Chabanon (1769), by Laharpe (1786), by Leblanc du Guillet (1786), by Guiraud (1827), by Latour St. Ybars (1845), etc. In *Italian*, by Alfieri (1783). In *German*, by Gotthold Lessing (eighteenth century). In *English*, by John Webster, entitled *Appius and Virginia* (1654); by Miss Brooke (1760); J. S. Knowles (1820), *Virginius.*

It is one of Lord Macaulay's lays (1842), supposed to be sung in the forum on the day when Sextus and Licinius were elected tribunes for the fifth time.

Virginia, the daughter of Mde. de la Tour. Madame was of a good family in Normandy, but, having married beneath her social position, was tabooed by her family. Her husband died before the birth of his first child, and the widow went to live at Port Louis, in the Mauritius, where Virginia was born. Their only neighbor was Margaret, with her love-child, Paul, an infant. The two children grew up together, and became strongly at-

Viola and Olivia

C. Becker, Artist

Viola

"*GOOD Madam, let me see your face.*"

Olivia

"*Have you any commission from your lord, to negotiate with my face? You are now out of your text: but we will draw the curtain and shew you the picture. (Unveiling) Look you, sir, such a one as I was this presents. Is 't not well done?*"

Shakespeare's "Twelfth Night."

Viola and Olivia

Viola

GOOD Madam, let me see your face.

Olivia

Have you any commission from your lord, to negotiate with my face? You are now out of your text: but we will draw the curtain and show you the picture. (Unveiling) Look you, sir, such a one as I was this present. Is't not well done?

Shakespeare's "Twelfth Night."

VIOLA AND OLIVIA.

tached; but when Virginia was 15 years old, her wealthy great-aunt adopted her and requested that she might be sent immediately to France to finish her education. The aunt wanted her to marry a French count, and as Virginia refused to do so, disinherited her and sent her back to the Mauritius. When within a cable's length of the island, a hurricane dashed the ship to pieces, and the corpse of Virginia was cast on the shore. Paul drooped, and died within two months.—Bernardin de St. Pierre, *Paul and Virginia* (1788).

*** In Cobb's dramatic version of this story, Virginia's mother is of Spanish origin, and dies committing Virginia to the charge of Dominique, a faithful old negro servant. The aunt is Donna Leonora de Guzman, who sends Don Antonio de Guardes to bring Virginia to Spain, and there to make her his bride. She is carried to the ship by force; but scarcely is she set on board when a hurricane dashes the vessel to pieces. Antonio is drowned, but Virginia is rescued by Alhambra, a runaway slave, whom she has befriended. The drama ends with the marriage between Virginia and Paul (1756–1818).

Virginius, father of the Roman Virginia, the title of a tragedy by S. Knowles (1820). (For the tale, see VIRGINIA.)

Macready (1793–1873) made the part of "Virginius" in Knowles's drama so called, but the first to act it was John Cooper, in Glasgow (1820).

Visin, a Russian who had the power of blunting weapons by a look. Starchat'erus, the Swede, when he went against him, covered his sword with thin leather, and by this means obtained an easy victory.

Vision of Judgment (*The*), a poem in twelve parts, by Southey, written in hexameter verse (1820). The laureate supposes that he has a vision of George III., just dead, tried at the bar of heaven. Wilkes is his chief accuser, and Washington his chief defender. Judgment is given by acclamation in favor of the king, and in heaven he is welcomed by Alfred, Richard Cœur de Lion, Edward III., Queen Elizabeth, Charles I. and William III., Bede, Friar Bacon, Chaucer, Spenser, the duke of Marlborough and Berkeley the sceptic, Hogarth, Burke the infidel, Chatterton, who made away with himself, Canning, Nelson and all the royal family who were then dead.

*** Of all the literary productions ever issued from the press, never was one printed of worse taste than this. Byron wrote a quiz on it called *The Vision of Judgment*, in 106 stanzas of eight lines each (1820).

Visines, De (*The*). The uncle, an emigrant abbé who teaches French in Philadelphia, to private pupils. One of these is Marguerite Howard, with whom the nephew, Henri De Visines, speedily falls in love. The girl, in skating, finds herself upon a floating cake of ice from which she is rescued by Henri De Visines. A series of revelations brings about the truth that Marguerite is of the De Visine blood, and in due time she marries her newly-found cousin.—S. Weir Mitchell, *Hephzibah Guinness* (1880).

Vita'lis, the pseudonym of Eric Sjöberg, a Swedish poet. (Latin, *vita lis*, "life is a strife.")

Viti'za or **Witi'za,** king of the Visigoths, who put out the eyes of Cordŏva, the father of Roderick. He was himself dethroned and blinded by Roderick.—

Southey, *Roderick, the Last of the Goths* (1814).

Vitruvius (*The English*), Inigo Jones (1572–1652).

Vivian, brother of Maugis d'Agremont, and son of Duke Bevis of Agremont. He was stolen in infancy by Tapinel, and sold to the wife of Sorgalant.—*Roman de Maugis d'Agremont et de Vivian son Frère.*

Vivian, son of Buovo (2 *syl.*), of the house of Clarmont, and brother of Aldiger and Malagigi.—Ariosto, *Orlando Furioso* (1516).

Viviane (3 *syl.*), daughter of Dyonas, a vavasour of high lineage, and generally called the "Lady of the Lake." Merlin, in his dotage, fell in love with her, and she imprisoned him in the forest of Bréchéliande, in Brittany. Viviane induced Merlin to show her how a person could be imprisoned by enchantment without walls, towers, or chains, and after he had done so, she fondled him into a sleep under a whitethorn laden with flowers. While thus he slept, she made a ring with her wimple round the bush, and performed the other needful ceremonies, whereupon he found himself enclosed in a prison stronger than the strongest tower, and from that imprisonment was never again released.—*Merlin* (a romance).

*** See the next article.

Viv'ien or **Vivian,** the personification of shameless harlotry, or the crowning result to be expected from the infidelity of Queen Guin'evere. This wily wanton in Arthur's court hated all the knights, and tried without success to seduce "the blameless king." With Merlin, she succeeded better, for, being pestered with her importunity, he told her the secret of his power, as Samson told Delilah the secret of his strength. Having learnt this, Vivien enclosed the magician in a hollow oak, where he was confined as one dead, "lost to life, and use, and name, and fame."—Tennyson, *Idylls of the King* ("Vivien," 1858–9). (See VIVIANE.)

*** In Malory's *History of Prince Arthur*, i. 60, Nimue (? *Ninive*) is the fée who inveigled Merlin out of his secret:

> And so upon a time it happened that Merlin shewed to her [*Nimue*] in a rock, whereas was a great wonder, and wrought by enchantment, which went under a stone. So by her subtle craft and working, she made Merlin to go under that stone, to let her wit of the marvels there; but she wrought so there for him that he came never out, for all his craft. And so she departed and left him there.

Voadic'ia or **Boadice'a,** queen of the British Icēni. Enraged against the Romans, who had defiled her two daughters, she excited an insurrection against them, and while Suetonius Paulīnus, the Roman governor, was in Mona (*Anglesea*), she took Colchester and London, and slew 70,000 Romans. Being at length defeated by Suetonius Paulinus, she put an end to her life by poison (A.D. 61).

Cowper has an ode on *Boadicea* (1790).

> Brave Voadicīa made with her resolvedest men
> To Virolam [*St. Alban's*], whose siege with fire and sword she plyed
> Till levelled with the earth . . . etc.
> Drayton, *Polyolbion*, viii. (1612).

Voadine (2 *syl.*), bishop of London, who reproved Vortiger[n] for loving another man's wife and neglecting his own queen, for which reproof the good bishop was murdered.

> . . . good Voadine, who reproved
> Proud Vortiger, his king, unlawfully that loved

Dante and Virgil Crossing the Styx

Eugène Delacroix, Artist

THIS dreary streamlet makes a Marsh, that is named Styx, when it has descended to the foot of the grey malignant shores. And I, who stood intent on looking, saw muddy people in that bog, all naked and with a look of anger. They were smiting each other, not with hands only, but with head, and with chest, and with feet; maiming one another with their teeth, piece by piece.

The kind Master said: "Son, now see the souls of those whom anger overcame."

* * * * * * * * * * * *

My Guide descended into the skiff, and then made me enter after him; and not till I was in did it seem laden. Soon as my Guide and I were in the boat, its ancient prow went on, cutting more of the water than it is wont with others.

John Carlyle's translation of Dante's "Inferno."

From the "Magazine of Art."

DANTE AND VIRGIL CROSSING THE STYX.

Another's wanton wife, and wronged his nuptial bed,
For which by that stern prince unjustly murdered.
Drayton, *Polyolbion*, xxiv. (1622).

*** This is very like the story of John the Baptist and Herod.

Voice (*Human*). The following animals possessed both human voice and articulate speech, speaking in the language of their masters:—

Al Borak, the animal which conveyed Mahomet to the seventh heaven. He not only spoke good Arabic, but had also a human face.

Arion, the wonderful horse which Herculés gave to Adrastos. It not only spoke good Greek, but both his near feet were those of a man.

Balaam's Ass spoke Hebrew to Balaam on one occasion.—*Numb.* xxii.

The Black Pigeons, one of which gave the responses in the temple of Ammon, and the other in Dodōna.—*Classic Story.*

The Bulbul-Hezar, which had not only human speech, but was oracular also.—*Arabian Nights* ("The Two Sisters").

Comrade, Fortunio's horse, spoke with the voice of a man.—Comtesse D'Aunoy, *Fairy Tales* ("Fortunio").

The little Green Bird which Fairstar obtained possession of, not only answered in words any questions asked it, but was also prophetic and oracular.—Comtesse D'Aunoy, *Fairy Tales* ("Cherry and Fairstar").

Katmîr, the dog of the Seven Sleepers, spoke Greek.—*Al Korân*, xviii.

Sâleh's Camel used to go about crying, in good Arabic, "Ho! every one that wanteth milk, let him come, and I will give it him."—Sale, *Al Korân*, vii. (notes).

The Serpent which tempted Eve to eat of the forbidden fruit.—*Gen.* iii.

Temliha, the king of serpents, had the gift of human speech.—Comte de Caylus, *Oriental Tales* ("History of Aboutaleb").

Xanthos, one of the horses of Achillês, announced to the hero, in good Greek, his approaching death.—*Classic Fable.*

Voiture (2 *syl.*), a French poet, idolized by his contemporaries in the reign of Louis XIV., but now only known by name (1598–1648).

E'en rival wits did Voiture's death deplore,
And the gay mourned, who never mourned before;
The truest hearts for Voiture heaved with sighs,
Voiture was wept by all the brightest eyes.
Pope, *Epistle to Miss Blount* (1715).

Voland (*Squire*), the devil. (German, *Junker Voland.*)

Volan'te (3 *syl.*), one of the three daughters of Balthazar. Lively, witty, sharp as a needle and high-spirited. She loves the Count Montalban; but when the count disguises himself as a father confessor, in order to sound her love for him, she sees the trick in a moment, and says to him, "Come, count, pull off your lion's hide, and confess yourself an ass." Subsequently, all ends happily and well.—J. Tobin, *The Honeymoon* (1804).

Volet'ta, Free-will personified.

Voletta,
Whom neither man, nor fiend, nor God constrains.
Phineas Fletcher, *The Purple Island*, vi. (1633).

Volksmährchen ("*popular tales*"), in German, the best exponents being Ludwig Tieck (1773–1853), Musäus (1735–1787), De la Motte Fouqué (see Undine), Chamisso (see Schlemihl, Peter), Wilhelm Hauff (1802–1827), Achim von Arnim (1781–1831), Clemens Brentano (1777–1842),

Zschokke (1771–1848), Hoffmann (1776–1822), Gustav Freytag, "The German Dickens" (1816–1878), and the brothers Grimm.

Vol'pone (2 *syl.*), or The Fox, a comedy by Ben Jonson (1605). Volpone, a rich Venetian nobleman, without children, feigns to be dying, in order to draw gifts from those who pay court to him under the expectation of becoming his heirs. Mosca, his knavish confederate, persuades each in turn that he is named for the inheritance, and by this means exacts many a costly present. At the end, Volpone is betrayed, his property forfeited, and he is sentenced to lie in the worst hospital in all Venice.

Jonson has three great comedies: *Volpone*, or *The Fox*, *Epicene, or The Silent Woman*, and *The Alchemist*.—R. Chambers, *English Literature*, i. 192.

Volscius (*Prince*), a military hero, who falls in love with the fair Parthenŏpê, and disputes with Prince Prettyman upon the superiority of his sweetheart to Cloris, whom Prince Prettyman sighs for.—Duke of Buckingham, *The Rehearsal* (1671).

Why, this is worse than Prince Volscius in love!—Sir W. Scott.

Oh, be merry, by all means. Prince Volscius in love! Ha, ha, ha!—W. Congreve, *The Double Dealer* (1694).

Volsunga Saga (*The*), a collection of tales in verse about the early Teutonic heroes, compiled by Sæmund Sigfusson in the eleventh century. A prose version was made some 200 years later by Snorro Sturleson. This saga forms a part of the *Rythmical*, or *Elder Edda*, and of the *Prose*, or *Younger Edda*.

Voltaire (*The German*), Johann Wolfgang von Goethe (1749–1838).

Christoph Martin Wieland is also called "The German Voltaire" (1733–1813).

Voltaire (*The Polish*), Ignatius Krasicki (1774–1801).

Voltaire (*The Russian*), Alex P. Sumorokof (1727–1777).

Vol'timand, a courtier in the court of Claudius, king of Denmark.—Shakespeare, *Hamlet* (1596).

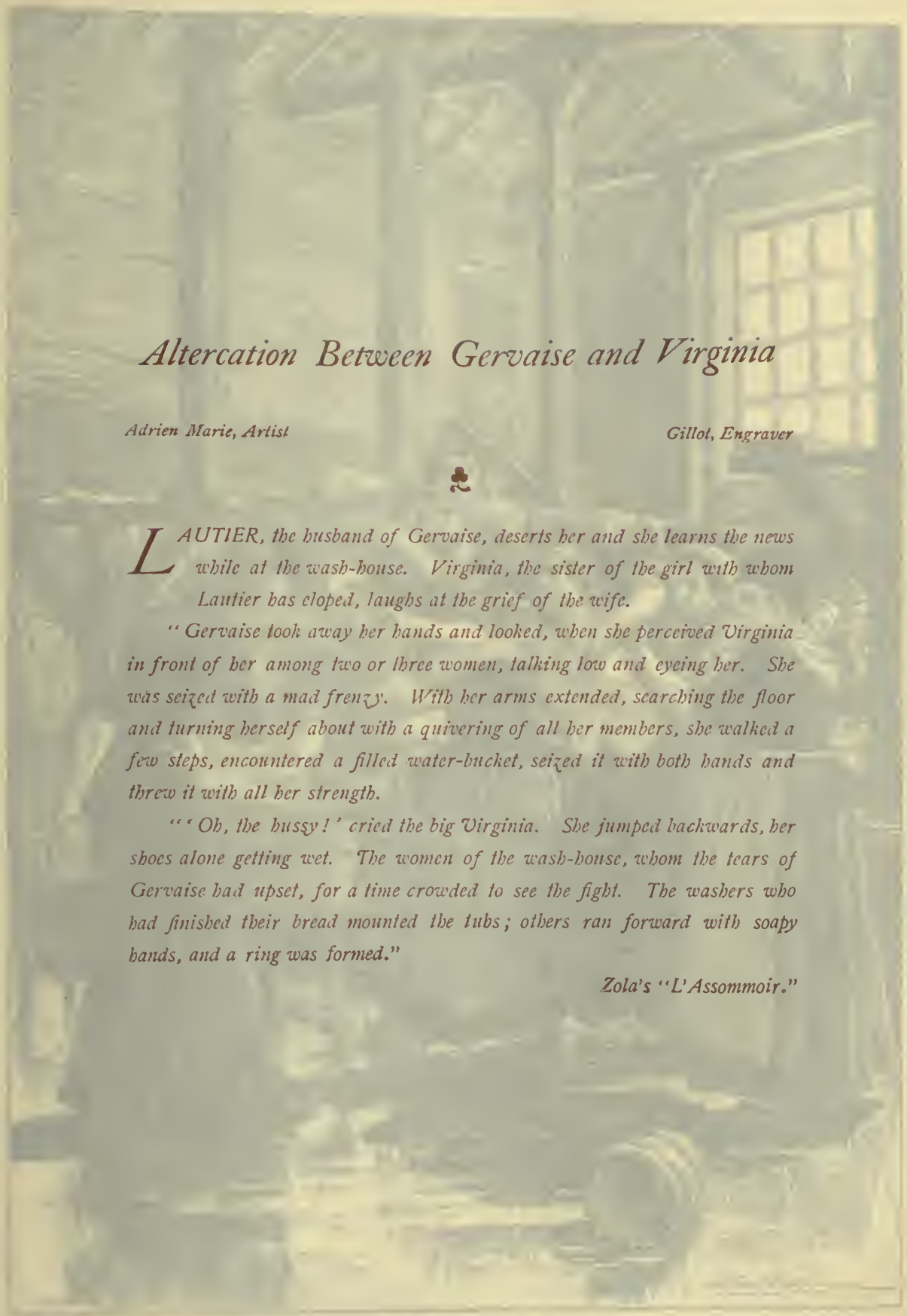
Volumnia was the *wife* of Coriolanus, and Vetu'ria his *mother;* but Shakespeare makes Virgilia the wife, and Volumnia the mother.—*Coriolanus* (1610).

The old man's merriment in Menenius; the lofty lady's dignity in Volumnia; the bridal modesty in Virgilia; the patrician and military haughtiness in Coriolanus; the plebeian malignity and tribunitian insolence in Brutus and Sicinius, make a very pleasing and interesting variety.—Dr. Johnson.

Voluspa Saga (*The*), the prophecy of Völa. It contains between 200 and 300 verses, and resembles the Sibylline books of ancient Rome. The *Voluspa* Saga gives, in verse, a description of chaos, the formation of the world, the creation of all animals (including dwarfs and giants, genii and devils, fairies and goblins), the final conflagration of the world and its renewal, when it will appear in celestial beauty, like the new Jerusalem described in the book of the *Revelation.*

Vorst (*Peterkin*), the sleeping sentinel at Powys Castle.—Sir W. Scott, *The Betrothed* (time, Henry II.).

Vortigern, counsel of the Gewisseans, who crowned Constans, king of Britain, although he was a monk, but treacherously contrived to get him assassinated



Altercation Between Gervaise and Virginia

Adrien Marie, Artist — *Gillot, Engraver*

LAUTIER, the husband of Gervaise, deserts her and she learns the news while at the wash-house. Virginia, the sister of the girl with whom Lautier has eloped, laughs at the grief of the wife.

"Gervaise took away her hands and looked, when she perceived Virginia in front of her among two or three women, talking low and eyeing her. She was seized with a mad frenzy. With her arms extended, searching the floor and turning herself about with a quivering of all her members, she walked a few steps, encountered a filled water-bucket, seized it with both hands and threw it with all her strength.

"'Oh, the hussy!' cried the big Virginia. She jumped backwards, her shoes alone getting wet. The women of the wash-house, whom the tears of Gervaise had upset, for a time crowded to see the fight. The washers who had finished their bread mounted the tubs; others ran forward with soapy hands, and a ring was formed."

Zola's "L'Assommoir."

ALTERCATION BETWEEN GERVAISE AND VIRGINIA.

afterwards, and then usurped the crown. He married Rowen'a, daughter of Hengist, and was burnt to death in a tower set on fire during a siege by Ambrosius.—Geoffrey, *British History*, vi. 6; viii. 1 (1142).

Vortigern, a drama put forward by Henry W. Ireland (1796) as a newly discovered play by Shakespeare. It was brought out at Drury Lane Theatre, by John Kemble. Dr. Parr declared it to be his opinion that the play was genuine.

Vortigern and Hengist. The account of the massacre of the Long-Knives, given by Geoffrey, in his *British History*, vi. 15, differs greatly from that of the *Welsh Triads* (See STONEHENGE, A TROPHY). Geoffrey says that Hengist came over with a large army, at which King Vortigern was alarmed. To allay this suspicion, Hengist promised to send back all the men that the king did not require, and begged Vortigern to meet him in conference at Ambrius (*Ambresbury*), on May-day. Hengist, in the meantime, secretly armed a number of his soldiers with "long-knives," and told them to fall on the Britons during the conference, when he uttered the words, "Nemet oure Saxas." This they did, and 460 "barons and consuls" fell. It does not appear from this narrative that the slaughter was due "to the treachery of Vortigern," but was wholly the work of Hengist. Geoffrey calls the earl of Gloucester "Eldol," and not "Eidiol."

Vortigern's Tower, like Penelopê's web, is a work ever beginning, and never ending. Vortigern was told by his magicians to build a strong tower for his own security; so he commanded his workmen to build one on Mount Erir, but whatever they built one day, was wholly swallowed up by the earth during the night.—Geoffrey, *British History*, vi. 17 (1142).

Vos non Vobis. The tale is that Virgil wrote an epigram on Augustus Cæsar, which so much pleased the emperor that he desired to know who was the author. As Virgil did not claim the lines, one Bathyllus declared they were his. This displeased Virgil, and he wrote these four words, *Sic vos non vobis* . . . four times as the commencement of four lines, and Bathyllus was requested to finish them. This he could not do, but Virgil completed the lines thus:

Sic vos non vobis nidificatis aves;
Sic vos non vobis villera fertis oves;
Sic vos non vobis mellificatis apes;
Sic vos non vobis fertis aratra boves.

Not for yourselves your nests ye song-birds build;
Not for yourselves ye sheep your fleeces bear;
Not for yourselves your hives ye bees have filled;
Not for yourselves ye oxen draw the share.

Vox et præterea Nihil. A Spartan, pulling a nightingale, and finding only a very small body, exclaimed, *φωνὰ τύ τις ἐσσὶ, καὶ οὐδὲν ἄλλο* ("Voice art thou, and nothing more"). — Plutarch, *Apophthegmata Laconica.*

Vox (*Valentine*), enterprising ventriloquist, who figures in the novel called by his name.—Henry Cochton (1840).

Vran (*Bendigeid, i.e.*, "Blessed"), king of Britain, and father of Caradawc (*Caractacus*). He was called "Blessed," because he introduced Christianity into this island. Vran had shared the captivity of his son, and had learned the Christian faith during his seven years' detention in Rome.

Vran or Bran the Blessed, son of Llyr, first brought the faith of Christ to the nation of the Cymry, from Rome, where he was seven years a hostage for his son, Caradawc, whom the Romans made prisoner, through craft and the treachery of Aregwedd Fôeddawg [*Cartismandua*] *Welsh Triads*, xxxv.

Vran's Caldron restored to life whoever was put therein, but the revivified never recovered speech. (See MEDEA'S KETTLE.)

"I will give thee," said Bendigeid Vran, "a caldron, the property of which is that if one of thy men be slain to-day, and be cast therein to-morrow, he will be as well as he was at the best, except that he will not regain his speech."—*The Mabinogion* ("Branwen," etc., twelfth century).

Vrience (*King*), one of the knights of the Round Table. He married Morgan le Fay, half-sister of King Arthur.—Sir T. Malory, *History of Prince Arthur* (1470).

Vulcan was the lawful offspring of Jupiter and Juno, but the former, upon beholding his homely son, kicked him out of heaven.

"From morn
To noon he fell, from noon to dewy eve,
A summer's day, and with the setting sun
Drop't from the zenith like a falling star
On Lemnos, the Ægean isle."
Milton, *Paradise Lost*, I.

His leg was broken, and he remained lame forever after. He was a blacksmith, and employed by the Cyclops to forge their thunderbolts.

Vulcan's Badge, the badge of cuckoldom. Vulcan was the husband of Venus, with whom Mars intrigued.

We know
Better than he have worn Vulcan's badge.
Shakespeare, *Titus Andronicus*, act ii. sc. 1 (1593).

Vulnerable Parts.

ACHILLES was vulnerable only in the heel. When his mother, Thetis, dipped him in the river Styx, she held him by the heel, and the water did not touch this part.—*A Post-Homeric Story.*

AJAX, son of Telamon, could be wounded only behind the neck; some say only in one spot of the breast. As soon as he was born Alcīdês covered him with a lion's skin, which rendered the whole body invulnerable, except in a part where the skin had been pierced by Herculês.

ANTÆOS was wholly charmed against death so long as he touched the earth.—Lucan, *Pharsalia*, iv.

FERRACUTE (3 *syl.*) was only vulnerable in the navel.—Turpin, *Chronicle of Charlemagne.*

He is called Ferrau, son of Landfūsa, by Ariosto, in his *Orlando Furioso.*

MEGISSOGWON was only vulnerable at one tuft of hair on his head. A woodpecker revealed the secret to Hiawatha, who struck him there and killed him.—Longfellow, *Hiawatha*, ix.

ORILLO was impervious to death unless one particular hair was cut off; wherefore Astolpho, when he encountered the robber, only sought to cut off this magic hair.—Ariosto, *Orlando Furioso.*

ORLANDO was invulnerable except in the sole of his foot, and even there nothing could injure him except the prick of a pin.—*Italian Classic Fable.*

SIEGFRIED was invulnerable except in one spot between the shoulders, on which a leaf stuck when he dipped his body in the dragon's blood.—*The Nibelungen Lied.*

*** The Promethĕan unguent rendered the body proof against fire and wounds of any sort. Medea gave Jason some of this unguent.—*Classic Story.*

Vulture (*The Black*), emblem of the ancient Turk, as the crescent is of the modern Ottoman empire.

The Death of Virginia

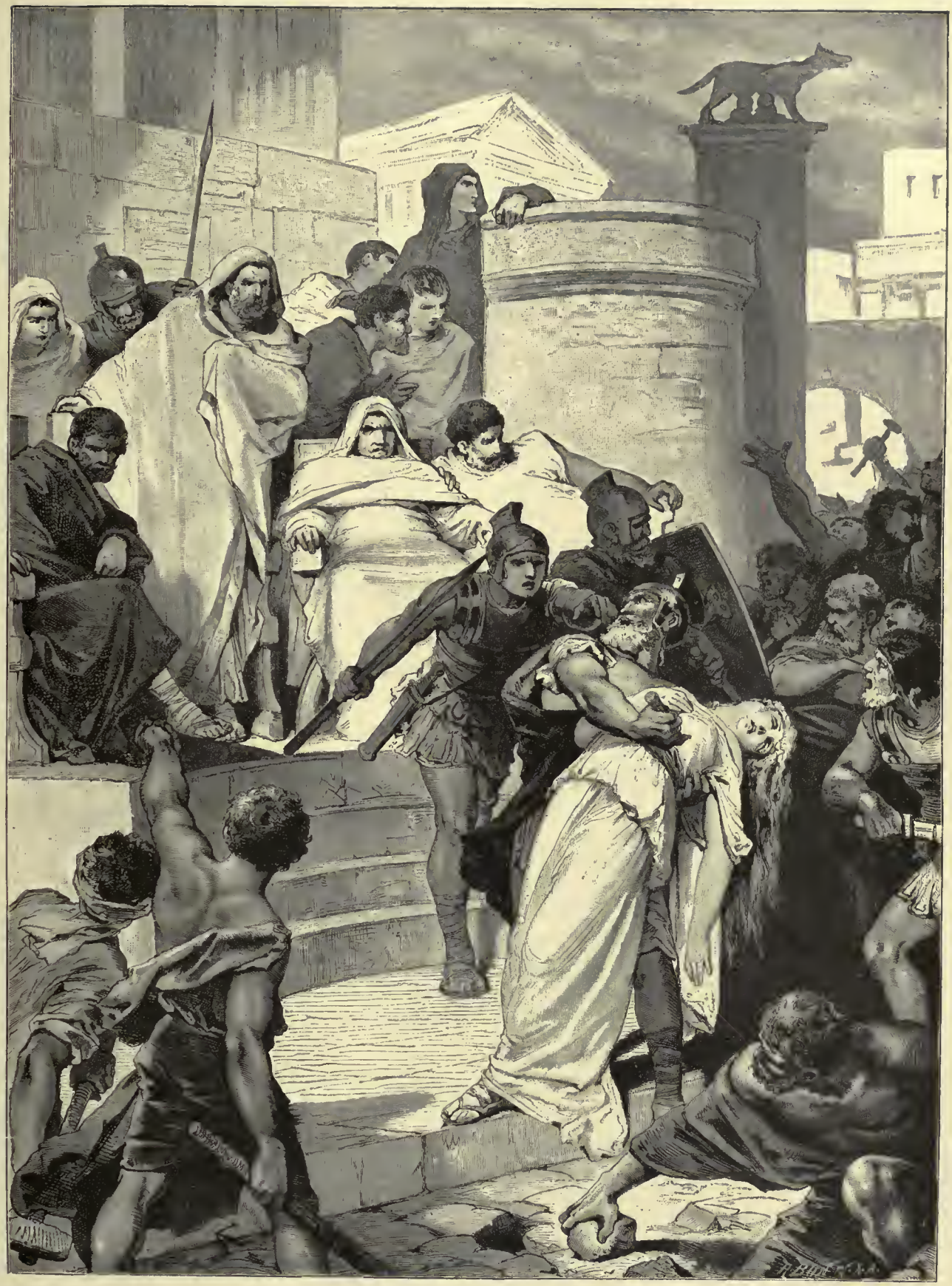
A. Zick, Artist *R. Bong, Engraver*

AFTER the decision had been given that Virginia was the slave of Marcus, and therefore subject to the will of her master, Virginius, her father, drew her to one side of the Forum and took her in his arms.

"And then his eyes grew very dim,
And his throat began to swell,
And in a hoarse, changed voice he spake,
'Farewell, sweet child! Farewell!
** * * In this hand*
I clutch what still can save
Thy gentle youth from taunts and blows,
The portion of the slave;
** * * * * **

"'Then clasp me round the neck once more,
And give me one more kiss;
And now, mine own dear little girl,
There is no way but this.'
With that he lifted high the steel,
And smote her in the side,
And in her blood she sank to earth,
And with one sob she died."

Macaulay's "Lays of Ancient Rome."



THE DEATH OF VIRGINIA.

And that black vulture, which with dreadful wing
O'ershadows half the earth, whose dismal sight
Frightened the Muses from their native spring,
Already stoops, and flags with weary wing.
Phineas Fletcher, *The Purple Island*, vii. (1633).

Vulture Hopkins. John Hopkins was so called from his rapacious mode of acquiring money. He was the architect of his own fortune, and died worth £300,000 (in 1732).

*** Pope refers to John Hopkins in the lines:

When Hopkins dies, a thousand lights attend
The wretch who, living, saved a candle end.

WABSTER (*Michael*), a citizen of Perth.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Wabun, son of Mudjekeewis; the Indian Apollo. He chases darkness over hill and dale with his arrows, wakes man, and brings the morning. He married Wabun-Annung, who was taken to heaven at death, and became the morning star.—Longfellow, *Hiawatha* (1855).

Wabun-Annung, the morning star, a country maiden who married Wabun, the Indian Apollo.—Longfellow, *Hiawatha* (1855).

Wackbairn (*Mr.*), the schoolmaster at Libberton.—Sir W. Scott, *Heart of Midlothian* (time, George II.)

Wackles (*Mrs.* and the *Misses*), of Chelsea, keepers of a "Ladies' Seminary." English grammar, composition, geography, and the use of dumb-bells, by Miss Melissa Wackles; writing, arithmetic, dancing, music, and general fascination, by Miss Sophy Wackles; needlework, marking, and samplery, by Miss Jane Wackles; corporal punishment and domestic duties, by Mrs. Wackles. Miss Sophy was a fresh, good-natured, buxom girl of 20, who owned to a soft impeachment for Mr. Swiveller, but as he held back, she married Mr. Cheggs, a well-to-do market gardener.—C. Dickens, *The Old Curiosity Shop*, viii. (1840).

Wade (*Miss*), a handsome young woman, brought up by her grandmother, with a small independence. She looked at every act of kindness, benevolence, and charity with a jaundiced eye, and attributed it to a vile motive. Her manner was suspicious, self-secluded, and repellant; her temper proud, fiery, and unsympathetic. Twice she loved—in one case she jilted her lover, in the other she was herself jilted. The latter was Henry Gowan, who married Pet, the daughter of Mr. Meagles, and in consequence of this marriage Miss Wade hated Gowan, his wife, the Meagleses, and all their friends. She enticed Tattycoram away from Mr. Meagles, and the two beautiful young women lived together for a time, nursing their hatred of man to keep it warm.—C. Dickens, *Little Dorrit*, ii. 21 (1857).

Waddell (*James*), the Blind Preacher, as he was familiarly called, was a marked character in the central counties of Virginia in the latter part of the eighteenth century. He performed all the offices of a

clergyman up to the time of his death, preaching with power and unction every week. "I have never," says William Wirt, "seen in any other orator such a union of simplicity and majesty. He has not a gesture, an attitude or an accent, to which he does not seem forced by the sentiment which he is expressing. . . . He is not only a very polite scholar, but a man of extensive and profound erudition."—William Wirt, *The British Spy* (1803).

Wadman (*Widow*), a comely widow, who would full fain secure Uncle Toby for her second husband. Amongst other wiles, she pretends to have something in her eye, and gets Uncle Toby to look for it. As the kind-hearted hero of Namur does so, the gentle widow gradually places her face nearer and nearer the captain's mouth, under the hope that he will kiss and propose.—Sterne, *The Life and Opinions of Tristram Shandy* (1759).

Wagner, the faithful servant and constant companion of Faust, in Marlowe's drama called *The Life and Death of Dr. Faustus* (1589); in Goethe's *Faust* (German, 1798); and in Gounod's opera of *Faust* (1859).

Wagner is a type of the pedant. He sacrifices himself to books as Faust does to knowledge . . . the dust of folios is his element, parchment the source of his inspiration. . . . He is one of those who, in the presence of Niagara, would vex you with questions about arrow-headed inscriptions . . . or the origin of the Pelasgi.—Lewes.

Wa'hela, Lot's wife, who was confederate with the men of Sodom, and gave them notice when a stranger came to visit her husband. Her sign was smoke by day and fire by night. Wahela was turned into a pillar of salt. — Jallâlo'ddin, *Al Zamakh.*

Wa'ila (3 *syl.*), wife of Noah, who told the people her husband was distraught.

The wife of Noah [*Wâila*] and the wife of Lot [*Wâhela*] were both unbelievers, . . . and it shall be said unto them at the last day, "Enter ye into hell fire, with those who enter therein."—*Al Korân*, lxvi.

Wainamoi'nen, the Orpheus of Finnish mythology. His magic harp performed similar wonders to that of Orpheus (2 *syl.*). It was made of the bones of a pike; that of Orpheus was of tortoiseshell. The "beloved" of Wainamoinen was a treasure called Sampo, which was lost as the poet reached the verge of the realms of darkness; the "beloved" of Orpheus was Eurydi'cê, who was lost just as the poet reached the confines of earth, after his descent into hell.

*** See Kalewala, *Rune*, xxii. It is very beautiful. An extract is given in Baring Gould's *Myths of the Middle Ages*, 440–444.

Waitwell, the lackey of Edward Mirabell, and husband of Foible, governante of the household of Lady Wishfort. By his master's request, Waitwell personates Sir Roland, and makes love to Lady Wishfort, but the trick is discovered before much mischief is done.—W. Congreve, *The Way of the World* (1700).

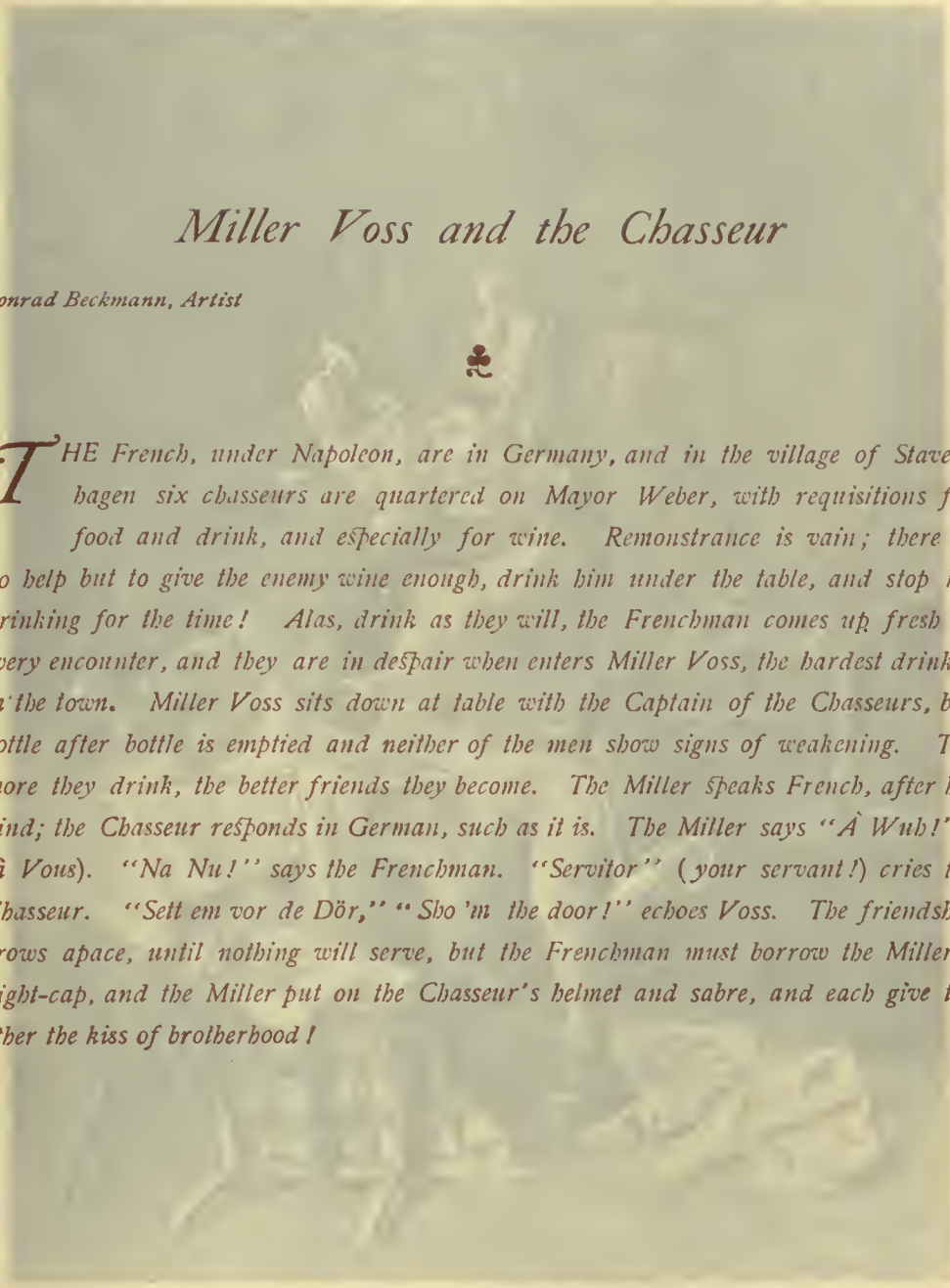
Wakefield (*Harry*), the English drover killed by Robin Oig.—Sir W. Scott, *The Two Drovers* (time, George III.).

Wakeman (*Sir George*), physician to Henrietta Maria, queen of Charles I.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Waldeck (*Martin*), the miner, and hero of a story read by Lovel to a picnic party

Miller Voss and the Chasseur

Conrad Beckmann, Artist



THE French, under Napoleon, are in Germany, and in the village of Stavenhagen six chasseurs are quartered on Mayor Weber, with requisitions for food and drink, and especially for wine. Remonstrance is vain; there is no help but to give the enemy wine enough, drink him under the table, and stop his drinking for the time! Alas, drink as they will, the Frenchman comes up fresh at every encounter, and they are in despair when enters Miller Voss, the hardest drinker in the town. Miller Voss sits down at table with the Captain of the Chasseurs, but bottle after bottle is emptied and neither of the men show signs of weakening. The more they drink, the better friends they become. The Miller speaks French, after his kind; the Chasseur responds in German, such as it is. The Miller says "À Wuh!" (à Vous). "Na Nu!" says the Frenchman. "Servitor" (your servant!) cries the Chasseur. "Sett em vor de Dör," "Sho 'm the door!" echoes Voss. The friendship grows apace, until nothing will serve, but the Frenchman must borrow the Miller's night-cap, and the Miller put on the Chasseur's helmet and sabre, and each give the other the kiss of brotherhood!

MILLER VOSS AND THE CHASSEUR.

at the ruins of St. Ruth's Priory.—Sir W. Scott, *The Antiquary* (time, George III.).

Walde'grave (2 *syl.*), leader of the British forces which joined the Hurons in extirpating the Snake Indians, but he fell in the fray (pt. i. 18).

Julia Waldegrave, wife of the above. She was bound to a tree with her child by some of the Indians during the attack. Outalissi, a Snake Indian, unbound them, took them home, and took care of them; but the mother died. Her last request was that Outalissi would carry her child to Albert of Wy'oming, her friend, and beg him to take charge of it.

Henry Waldegrave, the boy brought by Outalissi to Albert. After staying at Wyoming for three years, his English friends sent for him (he was then 12 years old). When grown to manhood, he returned to Wyoming, and was married to Gertrude; but three months afterwards Outalissi appeared, and told them that Brandt was coming with his English soldiers to destroy the village. Both Albert and Gertrude were shot in the attack; and Henry joined the army of Washington.—Campbell, *Gertrude of Wyoming* (1809).

Waldemar Fitzurse (*Lord*), a baron following Prince John of Anjou (brother of Richard Cœur de Lion).—Sir W. Scott, *Ivanhoe* (time, Richard I.).

Waldstetten (*The countess of*), a relative of the baron. He is one of the characters in Donnerhugel's narrative.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Walk (*Knave*) is meant for colonel Hewson, generally called "Walk, Knave, Walk," from a tract written by Edmund Gayton, to satirize the party, and entitled *Walk, Knaves, Walk.*—S. Butler, *Hudibras* (1663–78).

Walker (*Dr.*), one of the three great quacks of the eighteenth century, the others being Dr. Rock and Dr. Timothy Franks. Goldsmith, in his *Citizen of the World*, has a letter (lxviii.) wholly upon these three worthies (1759).

Walker (*Helen*), the prototype of Jeanie Deans. Sir W. Scott caused a tombstone to be erected over her grave in Irongray churchyard, Kirkcudbright [*Ke.koo'.bry*].

Walker (*Hookey*), John Walker, outdoor clerk to Longman, Clementi and Co., Cheapside. He was noted for his hooked nose, and disliked for his official duties, which were to see that the men came and left at the proper hour, and that they worked during the hours of work. Of course, the men conspired to throw discredit on his reports; and hence when any one draws the "long-bow," the hearer exclaims, "Hookey Walker!" as much as to say, "I don't believe it."

Walking Gentleman (*A*). Thomas Colley Grattan published his *Highways and Byeways* under this signature (1825).

Walking Stewart, John Stewart, an English traveller, who walked through Hindûstan, Persia, Nubia, Abyssinia, the Arabian Desert, Europe, and the North American states; "crazy beyond the reach of hellebore, yet sublime and divinely benignant. . . . He had seen more of the earth's surface, and had communicated more with the children of the earth, than any man before or since."—De Quincey, (1856).

Walking-Stick (*Henry VIII.'s*), the great Danish club shown in the armory of the Tower.

Walkingshaw (*Miss*), mistress of the chevalier Charles Edward, the Young Pretender.—Sir W. Scott, *Redgauntlet* (time, George III.).

Wallace's Larder, the dungeon of Ardrossan, in Ayrshire, where Wallace had the dead bodies thrown when the garrison was surprised by him in the reign of Edward I.

"Douglas's Larder" is a similar phrase, meaning that horrible compound of dead bodies, barrels of flour, meal, wheat, malt, wine, ale, and beer, all mixed together in Douglas Castle, by the order of Lord James Douglas, when, in 1306, the garrison was surprised by him.

Wallenrode (*The earl of*), an Hungarian crusader.—Sir W. Scott, *The Talisman* (time, Richard I.).

Wallenstein (*Max*), German baron and general, eminent in the Thirty Years' War. He was assassinated in 1634 by order of Ferdinand II. of Germany.—Schiller, *Wallenstein* (1799).

Waller, in love with Lydia, lady's-maid to Widow Green. His love at first was not honorable, because his aristocratic pride revolted at the inferior social position of Lydia; but when he knew her real worth, he loved her, proposed marriage, and found that she was the sister of Trueworth, who had taken service to avoid an obnoxious marriage.—S. Knowles, *The Love-Chase* (1837).

Waller's Plot, a plot organized in 1643 by Waller, the poet, against the parliamentary party. The object was to secure the king's children, to seize the most eminent of the parliamentarians, to capture the Tower, and resist all taxes imposed for the support of the parliamentary army.

Walley (*Richard*), the regicide, whose story is told by Major Bridgenorth (a roundhead) at his dinner-table.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Walnut Web. When the three princes of a certain king were sent to find out "a web of cloth which would pass through the eye of a fine needle," the White Cat furnished the youngest of the three with one spun by the cats of her palace.

> The prince . . . took out of his box a walnut, which he cracked . . . and saw a small hazel nut, which he cracked also . . . and found therein a kernel of wax. . . . In this kernel of wax was hidden a single grain of wheat, and in the grain a small millet seed. . . . On opening the millet, he drew out a web of cloth 400 yards long, and in it was woven all sorts of birds, beasts, and fishes; fruits and flowers; the sun, moon, and stars; the portraits of kings and queens, and many other wonderful designs.—Comtesse D'Aunoy, *Fairy Tales* ("The White Cat," 1682).

Walpurgis, saint who converted the Saxons to Christianity.

Walpurgis Night. May 1, when witches dance upon the Brocken in the Hartz Mountains.

Walsingham, the affianced of Helen Mowbray. Deceived by appearances, he believed that Helen was the mistress of Lord Athunree, and abandoned her; but when he discovered his mistake he married her.—S. Knowles, *Woman's Wit, etc.* (1838).

Death of Wallenstein

Piloty, Artist

♣

THE subject of our picture is drawn rather from legend than from actual history. Albrecht, Count of Wallenstein, a celebrated German general of the sixteenth century, joined the Imperial Army and won many victories for his master, but he was undermined by enemies, and assassinated in his palace at Eger. He is said to have shared in the superstitious belief in astrology so common in his time, and had been warned by Seni, an adept in that art in his employ, that his life was in danger. He defied the omen, and the artist imagines the astrologer entering the death-chamber and looking pitifully on the body of the man he had tried to save.

Walking-stick, about 1 foot, the great Dancing-stick shown in the window of the Strand.

Walkinshaw (Mrs.), mistress of the famous Hellfire Club. She [illegible] George III.

Wallenstein, [illegible] the Thirty Years' War, [illegible] Gustavus Adolphus [illegible] Swedes [illegible] Lützen [illegible] Schiller's [illegible]

"Wallenstein's Lager" is a military picture, showing how motley a crowd of [illegible] camp of Wallenstein. It was [illegible] Schiller's [illegible]

Wallenstein's Death, [illegible] Wallenstein [illegible] Schiller's [illegible]

Waller, [illegible] Lydia Bakewell [illegible] Waller from [illegible] She was at first [illegible] favourable, because [illegible] gone recorded of the [illegible] of Lydia, but [illegible] soon to know her [illegible] worth, he loved her, proposed marriage, and found that she was the sister of Thorowgood, who had taken pains to avoid an [illegible] marriage.—S. Richardson, *Sir Charles Grandison* (1753).

Waller's Pad, a pad ridden by [illegible]

Walter, [illegible] the [illegible] Walter [illegible] against the [illegible] party. He [illegible] and [illegible] Lady Ashley, to [illegible] the [illegible] of the parliamentary [illegible] against [illegible] Prince, and [illegible] all means [illegible] for the support of the parliamentary [illegible]

Walter (Richard), the [illegible] whose story is told by Major Bridgenorth, is considered as the [illegible] Sir Walter Scott, *Peveril of the Peak* (1823).

Walton Well, [illegible] the three princes of [illegible] were sent to and met [illegible] well of which [illegible] Prince [illegible] eye of a [illegible] White Cat [illegible] furnished the [illegible] of the three with [illegible]

Waltzing, [illegible]

Wandering Jew, [illegible]

Wanton Wife, [illegible]

Wapentake, [illegible]

Wapping Old Stairs, [illegible]

War, [illegible]

Warbeck, [illegible]

Wardour, [illegible]

Warlock, [illegible]

Warrington, [illegible]

Warwick, [illegible]

Washington, [illegible]

Watch, [illegible]

Watch and Ward, [illegible]

Watchet, [illegible]

Watchman, [illegible]

Water, [illegible]

Water Gruel, [illegible]

Water Lane, [illegible]

Water Poet, [illegible]

Waterloo, [illegible]

Watling Street, [illegible]

Watson, [illegible]

Wat Tyler, [illegible]

Waverley, [illegible]

Wax, [illegible]

Wayland Smith, [illegible]

Weapons, [illegible]

Weather, [illegible]

Weathercock, [illegible]

Weaver, [illegible]

Webbe, [illegible]

Wedding, [illegible]

Wednesday, [illegible]

Weeping Cross, [illegible]

Weland, [illegible]

Welcome, [illegible]

Welkin, [illegible]

Wellington, [illegible]

Welsh, [illegible]

Welsh Ambassador, [illegible]

Welsh Harp, [illegible]

Welsh Mutton, [illegible]

Welsh Rabbit, [illegible]

Welsh Wig, [illegible]

Welsh Woman, [illegible]

Welsher, [illegible]

Welshman, [illegible]

Welsh Ale, [illegible]

Welsh Barn, [illegible]

Welsh Cheese, [illegible]

Welsh Comb, [illegible]

Welsh Fleece, [illegible]

Welsh Fortune, [illegible]

Welsh Goat, [illegible]

Welsh Hook, [illegible]

Welsh Mare, [illegible]

**Welsh Mile

DEATH OF WALLENSTEIN.

Walsingham (*Lord*), of Queen Elizabeth's court.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

Walter, marquis of Saluzzo, in Italy, and husband of Grisilda, the peasant's daughter (*q.v.*).—Chaucer, *Canterbury Tales* ("The Clerk's Tale," 1388).

*** This tale, of course, is allegorical; Lord Walter takes the place of deity, and Grisilda typifies the true Christian. In all her privations, in all her sorrows, in all her trials, she says to her lord and master, "Thy will be done."

Walter (*Master*), "the hunchback," guardian of Julia. A worthy man, liberal and charitable, frank and honest, who turns out to be the earl of Rochdale and father of Julia.—S. Knowles, *The Hunchback* (1831).

Walter Debree, a Protestant clergyman, who, driven as he imagines, by conscience, takes orders in the Roman Catholic Church. His wife seeks him out and makes an eloquent appeal to him in the name of their former love, their dead child, and their once common faith. His heart and conscience thus aroused, combine to urge reconsideration of his belief. He resolves to return to the Mother Church, and makes his plans to take the Lord's Supper with his wife on a certain Sabbath. On his way to church, he is overtaken by a fierce snow-storm and buried in the drifts. It is his lifeless body which is taken to the waiting wife. "Is this all, Walter?" she sobbed. "Is this the end? Yes, and it is a good end. . . . I did not seek you for myself. It never was for myself!" The effort to subdue the human love to the Divine triumphed in the midst of tears.—Robert Lowell, *The New Priest of Conception Bay* (1858).

Walter [Furst], father-in-law of Tell.—Rossini, *Guglielmo Tell* (opera, 1829).

Walter Hartwright, drawing-teacher and lover of Laura Fairlie. When the report of her death has been circulated by her husband, Sir Percival Glyde, Walter unravels the plot, restores Laura to her rightful place, and after the baronet's death, marries her.—Wilkie Collins, *The Woman in White.*

Walter von der Vogelweide, one of the German *minnesingers*, flourished in 1206.

Waltheof (*The abbot*), abbot of St. Withold's Priory.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

Waltheof (*Father*), a grey friar, confessor to the duchess of Rothesay.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Walton (*Lord*), father of Elvi'ra, who promised his daughter in marriage to Sir Richard Forth, a puritan officer; but Elvira had already plighted her love to Lord Arthur Talbot, a cavalier. The betrothal was set aside, and Elvira married Arthur Talbot at last.—Bellini, *Il Puritani* (opera, 1834).

Walton (*Sir John de*), governor of Douglas Castle.—Sir W. Scott, *Castle Dangerous* (time, Henry I.).

Wamba, "the son of Witless," the jester of Cedric, the Saxon, of Rotherwood.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

Wampum, a string or belt of whelk-shells, current with the North American Indians as a medium of exchange, and

always sent as a present to those with whom an alliance or treaty is made.

Peace be to thee! my words this belt approve.
Campbell, *Gertrude of Wyoming*, i. 14 (1809).

Our wampum league thy brethren did embrace.
Ibid, i. 15.

Wanda, proud, high-bred German beauty, who loves and weds a man, believing him to be of noble birth. Accident reveals the mistake, and she drives him from her in anger. After long separation, he rescues their child from death, and dies in the arms of his remorseful wife.—Ouida, *Wanda.*

Wanderers. It is said that gypsies are doomed to be wanderers on the face of the earth, because they refused hospitality to the Virgin and Child, when the holy family fled into Egypt. (See WILD HUNTSMAN.)—Aventinus, *Annalium Boiorum, libri septem* (1554).

Wandering Jew (*The*), Kartaph'ilos (in Latin, *Cartaphilus*), the door-keeper of the judgment hall, in the service of Pontius Pilate. The tradition is that this porter, while haling Jesus before Pilate, struck Him, saying, "Get on faster!" whereupon Jesus replied, "I am going fast enough; but thou shalt tarry till I come again."

*** The earliest account of this tradition is in the *Book of the Chronicles of the Abbey of St. Alban's*, copied and continued by Matthew Paris (1228). In 1242 Philip Mouskes, afterwards bishop of Tournay, wrote the "rhymed chronicle."

Kartaphilos, we are told, was baptized by Ananias, who baptized Paul, and received the name of Joseph.—See *Book of the Chronicles of the Abbey of St. Alban's.*

Another tradition says the Jew was Ahasue'rus, a cobbler, and gives the story thus: Jesus, overcome by the weight of the cross, stopped at the door of Ahasuerus, when the man pushed Him away, saying, "be off with you!" Jesus replied, "I am going off truly, as it is written; but thou shalt tarry till I come again."

*** This legend is given by Paul von Eitzen, bishop of Schleswig, in 1547.—See Greve, *Memoirs of Paul von Eitzen*, Hamburgh (1744).

In *Germany*, the Wandering Jew is associated with John Buttadæus, who was seen at Antwerp in the thirteenth, fifteenth, and sixteenth centuries, and at Brussels in 1774.

*** Leonard Doldius of Nürnberg, in his *Praxis Alchymiæ* (1604), says the Jew Ahasuerus is sometimes called Buttadæus.

In *France*, the name given to the Jew is Isaac Laquedem, or Lakedion.

*** See Mitternacht, *Dissertatio in Johan.*, xxi. 19.

Salathiel ben Sadi is the name of the Wandering Jew, in Croly's novel entitled *Salathiel* (1827).

Eugène Sue introduces a Wandering Jew in his novel called *Le Juif Errant* (1845). Galt has also a novel called *The Wandering Jew.*

Poetical versions of the legend have been made by A. W. von Schlegal, *Die Warnung;* by Schubert, *Ahasuer;* by Goethe, *Aus Meinem Leben*, all in German. By Mrs. Norton, *The Undying One*, in English, etc. The legend is based on St. John's *Gospel* xxi. 22. "If I will that *he* tarry till I come, what is that to thee?" The apostles thought the words meant that John would not die, but tradition has applied them to some one else.

Wandering Knight (*The*), El Donzel del Febo ("the Knight of the Sun"), is so called in the Spanish romance entitled *The Mirror of Knighthood.*

Eumen'edês is so called in Peele's *Old Wives' Tale* (1590).

Wandering Willie, the blind fiddler, who tells the tale about Sir Robert Redgauntlet, and his son, Sir John.—Sir W. Scott, *Redgauntlet* (time, George III.).

Wandering Wood which contained the den of Error. Error was a monster, like a woman upwards, but ending in a huge dragon's tail with a venomous sting. The first encounter of the Red Cross Knight was with this monster whom he slew.—Spenser, *Faëry Queen*, i. 1 (1590).

*** When piety (*the Red Cross Knight*) once forsakes the oneness of truth (*Una*), it is sure to get into "Wandering Wood," where it will be attacked by "Error."

Wantley (*Dragon of*), a monster slain by More of More Hall, who procured a suit of armor studded with spikes, and, proceeding to the lair, kicked the dragon in its mouth, where alone it was vulnerable.—Percy, *Reliques of Ancient Poetry.*

One of Carey's farces is entitled *The Dragon of Wantley.*

War of Wartburg, a poetic contest at Wartburg's Castle, in which Vogelweid triumphed over Heinrich von Ofterdingen.

> They renewed the war of Wartburg,
> Which the bard had fought before.
> Longfellow, *Walter von der Vogelweid.*

Warbeck (*Perkin*) assumed himself to be Richard, duke of York, the younger son of Edward IV., supposed to be murdered by order of Richard III., in the Tower.

Parallel Instances. The youngest son of Ivan IV. of Russia was named Dīmitri, *i.e.*, Demetrius. He was born in 1581, and was mysteriously assassinated in 1591, some say by Godounov, the successor to the throne. Several impostors assumed to be Dimitri, the most remarkable appeared in Poland in 1603, was recognized as Czar in 1605, but perished the year following.

Martin Guerre, in the sixteenth century, left his wife, to whom he had been married ten years, to join the army in Spain. In the eighth year of his absence one Arnaud du Tilh assumed to be Martin Guerre, and was received by the wife as her husband. For three years he lived with her, recognized by all her friends and relations, but the return of Martin himself dispelled the illusion, and Arnaud was put to death.

The great Tichborne case was a similar imposition. One Orton assumed to be Sir Roger Tichborne, and was even acknowledged to be so by Sir Roger's mother; but after a long and patient trial it was proved that the claimant of the Tichborne estates was no other than one Orton, of Wapping.

In German history, Jakob Rehbaek, a miller's man, assumed, in 1345, to be Waldemar, an Aseanier margraf. Jakob was a menial in the service of the margraf.

Warburton (*Lord*), handsome, well-bred and commonplace young nobleman, in love with Isabel Archer.—Henry James, Jr., *Portrait of a Lady* (1881).

Ward (*Artĕmus*), Charles F. Browne, of America, author of *His Book of Goaks* (1865). He died in London in 1867.

Ward (*Dr.*), a footman, famous for his "friars' balsam." He was called to prescribe for George II., and died, 1761. Dr. Ward had a claret stain on his left cheek, and in Hogarth's famous picture, "The Undertakers' Arms," the cheek is marked gules. He forms one of the three figures

at the top, and occupies the right hand side of the spectator. The other two figures are Mrs. Mapp and Dr. Taylor.

Warden (*Henry*), *alias* HENRY WELLWOOD, the Protestant preacher. In the *Abbot* he is chaplain of the Lady Mary at Avenel Castle.—Sir W. Scott, *The Monastery* (time, Elizabeth).

Warden (*Michael*), a young man of about 30, well-made and good-looking, light-hearted, capricious, and without ballast. He had been so wild and extravagant, that Snitchey and Craggs told him it would take six years to nurse his property into a healthy state. Michael Warden told them he was in love with Marion Jeddler, and her, in due time, he married.—C. Dickens, *The Battle of Life* (1846).

Wardlaw, land-steward at Osbaldistone Hall.—Sir W. Scott, *Rob Roy* (time, George I.).

Wardlaw (*Henry of*), archbishop of St. Andrew's.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Wardle (*Mr.*), an old country gentleman, who had attended some of the meetings of "The Pickwick Club," and felt a liking for Mr. Pickwick and his three friends, whom he occasionally entertained at his house.

Miss [*Isabella*] *Wardle*, daughter of Mr. Wardle. She marries Augustus Snodgrass, M.P.C.

Miss Emily Wardle, daughter of Mr. Wardle. She marries Mr. Trundle.—C. Dickens, *The Pickwick Papers* (1836).

Wardour (*Sir Arthur*), of Knockwinnock Castle.

Isabella Wardour, daughter of Sir Arthur. She marries Lord Geraldin.

Captain Reginald Wardour, son of Sir Arthur. He is in the army.

Sir Richard Wardour or "Richard with the Red Hand," an ancestor of Sir Arthur. —Sir W. Scott, *The Antiquary* (time, George III.).

Ware (*Bed of*), a great bed, twelve feet square, assigned by tradition to the earl of Warwick, the "king maker."

A mighty large bed [*the bed of honor*], bigger by half than the great bed of Ware; ten thousand people may lie in it together and never feel one another.—G. Farquhar, *The Recruiting Officer* (1707).

The bed of Og, king of Bashan, which was fourteen feet long, and a little more than six feet wide, was considerably smaller than the great bed of Ware.

His bedstead was a bedstead of iron . . . nine cubits was the length thereof, and four cubits the breadth of it, after the cubit of a man.—*Deut.* iii. 11.

Waring (*Sir Walter*), a justice of the peace, whose knowledge of the law was derived from Matthew Medley, his factotum. His sentences were justices' justice, influenced by prejudice and personal feeling. An ugly old hag would have found from him but scant mercy, while a pretty girl could hardly do wrong in Sir Walter's code of law.—Sir H. B. Dudley, *The Woodman* (1771).

Warman, steward of Robin Hood, while earl of Huntingdon. He betrayed his master into the hands of Gilbert Hoode (or Hood), a prior, Robin's uncle. King John rewarded Warman for this treachery by appointing him high sheriff of Nottingham.

The ill-fae'd miser, bribed on either hand,
Is Warman, one the steward of his house,

Who, Judas-like, betraies his liberall lord
Into the hands of that relentlesse prior
Calde Gilbert Hoode, unele of Huntington.
Skelton, *Downfall of Robert, earl of Huntington* (Henry VIII.).

Warming-Pan Hero (*The*), James Francis Edward Stuart (the first Pretender). According to the absurd story set afloat by the disaffected at the time of his birth, he was not the son of Mary d'Este, the wife of James II., but a natural child of that monarch by Mary Beatrice, of Modena, and he had been conveyed to the royal bed in a warming-pan, with the intention of palming him off upon the British people as the legitimate heir to the throne.

Warner, the old steward of Sir Charles Cropland, who grieves to see the timber of the estate cut down to supply the extravagance of his young master.—G. Colman, *The Poor Gentleman* (1802).

Warning-Givers.

Alasnam's Mirror. This mirror remained unsullied when it reflected a chaste and pure-minded woman, but became dim when the woman reflected by it was faithless, wanton, or light.—*Arabian Nights* ("Prince Zeyn Alasnam").

Ants. Alexander Ross says that the "cruel battle between the Venetians and Insubrians, and also that between the Liegeois and the Burgundians, in which 30,000 men were slain, were both presignified by combats between two swarms of ants."—*Arcana Microcosmi.*

Bahman's Knife (*Prince*). When Prince Bahman started on his exploits, he gave his sister, Parizādê, a knife which, he told her, would remain bright and clean so long as he was safe and well, but, immediately he was in danger, or dead, would become dull or drop gouts of blood.—*Arabian Nights* ("The Two Sisters").

Bay Trees. The withering of bay trees prognosticates a death.

'Tis thought the king is dead . . .
The bay trees in our country are all withered.
Shakespeare, *Richard II.* (1597).

N.B.—The bay was called by the Romans "the plant of the good angel," because "neyther falling sicknes, neyther devyll, wyll infest or hurt one in that place whereas a bay tree is."—Thomas Lupton, *Syxt Book of Notable Thinges* (1660).

Bee. The buzzing of a bee in a room indicates that a stranger is about to pay the house a visit.

Birtha's Emerald Ring. The Duke Gondibert gave Birtha an emerald ring which, he said, would preserve its lustre so long as he remained faithful and true, but would become dull and pale if he proved false to her.—Wm. Davenant, *Gondibert.*

Brawn's Head (*The*). A boy brought to King Arthur's court a brawn's head, over which he drew his wand thrice, and said, "There's never a traitor or a cuckold who can carve that head of brawn."—Percy, *Reliques* ("The Boy and the Mantle").

Canace's Mirror indicated, by its lustre, if the person whom the inspector loved was true or false.—Chaucer, *Canterbury Tales* ("The Squire's Tale").

Candles. The shooting forth of a parcel of tallow, called a winding-sheet, from the top of a lighted candle, gives warning to the house of an approaching death; but a bright spark upon the burning wick is the promise of a letter.

Cats on the deck of a ship are said to "carry a gale of wind in their tail," or to presage a coming storm. When cats are very assidious in cleaning their ears and head, it prognosticates rain.

Cattle give warning of an earthquake by their uneasiness.

Children Playing Soldiers on a road is said to forebode approaching war.

Coals. A cinder bounding from the fire is either a purse or a coffin. Those which rattle when held to the ear are tokens of wealth; those which are mute and solid indicate sickness or death.

Corpse Candles. The *ignis fatuus*, called by the Welsh *canhwyll cyrph*, or "corpse candle," prognosticates death. If small and of pale blue, it denotes the death of an infant; if large and yellow, the death of one of full age.

Captain Leather, chief magistrate of Belfast, in 1690, being shipwrecked on the Isle of Man, was told that thirteen of his crew were lost, for thirteen corpse candles had been seen moving towards the churchyard. It is a fact that thirteen of the men were drowned in this wreck.—Sacheverell, *Isle of Man*, 15.

Cradle. It forebodes evil to the child if any one rocks its cradle when empty.—*American Superstition.*

Crickets. Crickets in a house are a sign of good luck, but if they suddenly leave, it is a warning of death.

Crow (*A*). A crow appearing to one on the left hand side indicates some impending evil to the person; and flying over a house, foretells evil at hand to some of the inmates. (See "Raven.")

Sæpe sinistra cava prædixit ab ilice cornex.
Virgil, *Eclogue*, i.

Crowing of a Cock. Themistoclês was assured of his victory over Xerxes by the crowing of a cock, on his way to Artemisium the day before the battle.—Lloyd, *Stratagems of Jerusalem*, 285.

Crowing of a hen indicates approaching disaster.

Death-Warnings in Private Families.

1. *In Germany.* Several princes of Germany have their special warning-givers of death. In some it is the roaring of a lion, in others the howling of a dog. In some it is the tolling of a bell or striking of a clock at an unusual time, in others it is a bustling noise about the castle.—*The Living Library*, 284 (1621).

2. *In Berlin.* A White Lady appears to some one of the household or guard, to announce the death of a prince of Hohenzollern. She was duly seen on the eve of Prince Waldemar's death in 1879.

3. *In Bohemia.* "Spectrum fœminium vestitu lugubri apparere solet in arce quadam illustris familiæ, antequam una ex conjugibus dominorum illorum e vita decebat."—Debrio, *Disquisitiones Magicæ*, 592).

4. *In Great Britain.* In Wales the corpse candle appears to warn a family of impending death. In Carmarthen scarcely any person dies but some one sees his light or candle.

In Northumberland the warning light is called the person's *waff*, in Cumberland a *swarth*, in Ross a *task*, in some parts of Scotland a *fye-token.*

King James tells us that the wraith of a person newly dead, or about to die, appears to his friends.—*Demonology*, 125.

Edgewell Oak indicates the coming death of an inmate of Castle Dalhousie by the fall of one of its branches.

5. *In Scotland.* The family of Rothmurchas have the Bodachau Dun, or the Ghost of the Hill.

The Kinchardines have the Spectre of the Bloody Hand.

Gartinbeg House used to be haunted by Bodach Gartin.

The house of Tulloch Gorms used to be haunted by Maug Monlach, or the Girl with the Hairy Left Hand.

Death-watch (*The*). The tapping made by a small beetle called the death-watch is said to be a warning of death.

The chambermaids christen this worm a "Death-watch,"
Because, like a watch, it always cries "click;"
Then woe be to those in the house who are sick,
For sure as a gun they will give up the ghost,
If the maggot cries "click" when it scratches a post.

Swift.

Divining-Rod (*The*). A forked hazel rod, suspended between the balls of the thumbs, was at one time supposed to indicate the presence of water-springs and precious metals by inclining towards the earth beneath which these things might be found. Dousterswivel obtained money by professing to indicate the spot of buried wealth by a divining-rod.—Sir W. Scott, *The Antiquary*.

Dogs. The howling of a dog at night forebodes death.

A cane præviso funere disce mori.
R. Keuchen, *Crepundia*, 113 (1662).

Capitolīnus tells us that the death of Maximīnus was presaged by the howling of dogs. Pausanias (in his *Messenĭa*) says the dogs brake into a fierce howl just before the overthrow of the Messenians. Fincelius says the dogs in Mysinia flocked together and howled just before the overthrow of the Saxons in 1553. Virgil says the same thing occurred just previous to the battle of Pharsalia.

Dogs give warning of death by scratching on the floor of a house.

Dotterels.

When dotterels do first appear,
It shows that frost is very near;
But when that dotterels do go,
Then you may look for heavy snow.

Salisbury Saying.

Dreams. It will be remembered that Joseph, the husband of Mary, was warned by a dream to flee from Judæa, and when Herod was dead he was again warned by a dream to "turn aside into the parts of Galilee."—*Matt.* ii. 13, 19, 22.

In the Old Testament, Pharaoh had a warning dream of a famine which he was enabled to provide against.—*Gen.* xli. 15–36.

Pharaoh's butler and baker had warning dreams, one being prevised thereby of his restoration to favor, and the other warned of his execution.—*Gen.* xl. 5–23.

Nebuchadnezzar had an historic dream, which Daniel explained.—*Dan.* ii. 1, 31–45.

Abimelech, king of Egypt was warned by a dream that Sarah was Abraham's wife and not his sister.—*Gen.* xx. 3–16.

Jacob had an historic dream on his way to Haran.—*Gen.* xxviii. 12–15.

Joseph, son of Jacob, had an historic dream, revealing to him his future greatness.—*Gen.* xxxvii. 5–10.

Daniel had an historic dream about four beasts which indicated four kingdoms (*Dan.* vii.). Whether his "visions" were also dreams is uncertain (see chs. viii. x.).

It would require many pages to do justice to this subject. Bland, in his *Popular Antiquities*, iii. 134, gives "A Dictionary of Dreams" in alphabetic order, extracted from *The Royal Dream-Book*.

Drinking-Horns. King Arthur had a horn from which no one could drink who was either unchaste or unfaithful. The cuckold's horn, brought to King Arthur's court by a mysterious boy, gave warning of infidelity, inasmuch as no one unfaithful in love or unleal to his liege lord could drink therefrom without spilling the liquor. The *coupe enchantée* possessed a similar property.

Eagle. Tarquinius Priscus was assured that he would be king of Rome by an eagle, which stooped upon him, took off his cap, rose in the air, and let the cap fall again upon his head.

Aristander assured Alexander of his victory over Darius at the battle of Arbĕla,

by the flight of an eagle.—Lloyd, *Stratagems of Jerusalem*, 290.

Ear (*The*). If the left ear tingles or burns, it indicates that some one is talking evil of you; if the right ear, some one is praising you. The foreboded evil may be averted by biting the little finger of the left hand.

Laudor et adverso, sonat auris, lædor ab ore;
Dextra bono tinnit murmure, læva malo.
R. Keuchen, *Crepundia*, 113 (1662).

Epitaphs (*Reading*). If you would preserve your memory, be warned against reading epitaphs. In this instance the American superstition is the warning-giver, and not the act referred to.

Fir Trees. "If a firr tree be touched, withered, or burned with lighting, it is a warning to the house that the master or mistress thereof shall shortly dye."—Thomas Lupton, *Syxt Book of Notable Thinges*, iii. (1660).

Fire. The noise occasioned when the enclosed gas in a piece of burning coal catches fire, is a sure indication of a quarrel between the inmates of the house.

Florimel's Girdle would loosen or tear asunder if any woman unfaithful or unchaste attempted to put it on.—Spenser, *Faëry Queen.*

Gates of Gundof'orus (*The*). No one carrying poison could pass these gates. They were made of the horn of the horned snake, by the apostle Thomas, who built a palace of sethym wood for this Indian king, and set up the gates.

Grotto of Ephesus (*The*) contained a reed, which gave forth musical sounds when the chaste and faithful entered it, but denounced others by giving forth harsh and discordant noises.—Lord Lytton, *Tales of Miletus*, iii.

Hare Crossing the Road (*A*). It was thought by the ancient Romans that if a hare ran across the road on which a person was travelling, it was a certain omen of ill luck.

Lepus quoque occurrens in via, infortunatum iter præsagit et ominosum.—Alexander ab Alexandro, *Genialium Dierum, libri VI.* v. 13 p. 685.

Nor did we meet, with nimble feet,
One little fearful *lepus*,
That certain sign, as some divine,
Of fortune bad to keep us.
Ellison, *Trip to Benwell*, lx.

Hoopoe (*The*). The country people of Sweden consider the appearance of the hoopoe as a presage of war.—Pennant, *Zoölogy*, i. 258.

Lizards warn men of the approach of a serpent.

Looking-glasses. If a looking-glass is broken, it is a warning that some one in the house will ere long lose a friend. Grose says it "betokens a mortality in the family, commonly the master."

To break a looking-glass is prophetic that the person will never get married; or, if married, will lose the person wedded.

Magpies are prophetic birds. A common Lincolnshire proverb is, "One for sorrow, two for mirth, three for a wedding, four for death;" or thus: "One for sorrow, two for mirth, three a wedding, four a birth."

Augurs and understood relations have,
By magotpies and choughs and rooks, brought forth
The secret'st man of blood.
Shakespeare, *Macbeth* (1606).

Alexander Ross tells us that the battle between the British and French, in which the former were overthrown in the reign of Charles VIII., was foretold by a skirmish between magpies and jackdaws.—*Arcana Microcosmi.*

Mantle (*The Test*). A boy brought to King Arthur's court a mantle which no one could wear who was unfaithful in love, false in domestic life, or traitorous to the king. If any such attempted to

put it on, it puckered up, or hung slouchingly, or tumbled to pieces.—Percy, *Reliques* ("The Boy and the Mantle").

Meteors. Falling stars, eclipses, comets, and other signs in the heavens, portend the death or fall of princes.

Meteors fright the fixed stars of heaven;
The pale-faced moon looks bloody on the earth...
These signs forerun the death or fall of kings.
Shakespeare, *Richard II.*, act ii. sc. 4 (1597).

Consult *Matt.* xxiv. 29; *Luke* xxi. 25.

Mice and Rats. If a rat or mouse, during the night, gnaw our clothes, it is indicative of some impending evil, perhaps even death.

Nos autem ita leves, atque incousiderati sumus, ut si mures corroserint aliquid quorum est opus hoc unum, monstrum putemus? Ante vero Marsicum bellum quod Clypeos Lanuvii—mures rosissent, maxumum id portentum haruspices esse dixerunt. Quasi vero quicquam intersit, mures diem noctem aliquid rodentes, scuta an cribra corroserint . . . cum vestis a soricibus roditur, plus timere suspicionem futuri mali, quam præsens damnum dolere. Unde illud eleganter dictum est Catonis, qui cum esset consultus a quodam, qui sibi erosas esse Caligas diceret a soricibus, respondit; non esset illud monstrum; sed vere moustrum habendum fuisse, si sorices a Caligis roderentur.—Cicero, *Divinatio*, ii. 27.

Mole-spots. A mole-spot on the *armpit* promises wealth and honor; on the *ankle* bespeaks modesty in men, courage in women; on the right *breast* is a sign of honesty, on the left forebodes poverty; on the *chin* promises wealth; on the right *ear*, respect; on the left forebodes dishonor; on the centre of the *forehead* bespeaks treachery, sullenness and untidiness; on the right *temple* foreshows that you will enjoy the friendship of the great; on the left *temple* forebodes distress; on the right *foot* bespeaks wisdom, on the left, rashness; on the right side of the *heart* denotes virtue, on the left side, wickedness; on the *knee* of a man denotes that he will have a rich wife, if on the left knee of a woman she may expect a large family; on the *lip* is a sign of gluttony and talkativeness; on the *neck* promises wealth; on the *nose* indicates that a man will be a great traveller; on the *thigh* forebodes poverty and sorrow; on the *throat*, wealth and health; on the *wrist*, ingenuity.

Moon (*The*). When the "mone lies sair on her back, or when her horns are pointed towards the zenith, be warned in time, for foul weather is nigh at hand."—Dr. Jamieson.

Foul weather may also be expected "when the new moon appears with the old one in her arms."

Late, late yestreen I saw the new moone
Wi' the auld moone in her arme,
And I feir, I feir, my deir master,
That we will come to harme.
The Ballad of Sir Patrick Spens.

To see a new moon for the first time on the right hand, and direct before you, is lucky; but to see it on the left hand or to turn round and see it behind you, is the contrary.

If you first see a new moon through glass, your wish will come to pass.

Nails. A white spot on the *thumb* promises a present; on the *index finger* denotes a friend; on the *long finger*, a foe; on the *third finger*, a letter or sweetheart; on the *little finger*, a journey to go.

In America, white spots on the nails are considered lucky.

Nourgehan's Bracelet gave warning of poison by a tremulous motion of the stones, which increased as the poison approached nearer and nearer.—Comte de Caylus, *Oriental Tales* ("The Four Talismans").

Opal turns pale at the approach of poison.

Owls. The screeching of an owl forebodes calamity, sickness, or death. On

one occasion an owl strayed into the Capitol, and the Romans, to avert the evil, underwent a formal lustration.

> The Roman senate, when within
> The city walls an owl was seen,
> Did cause their clergy with lustrations . . .
> The round-faced prodigy t' avert.
> Butler, *Hudibras*, II. iii. 707 (1664).

The death of Augustus was presaged by an owl singing [screeching] upon the top of the Curia.—Xiphilinus, *Abridgment of Dion Cassius.*

The death of Commŏdus Antonius, the emperor, was forboded by an owl sitting on the top of his chamber, at Lanuvium. —Julius Obsequens, *Prodigies*, 85.

The murder of Julius Cæsar was presaged by the screeching of owls.

> The bird of night did sit,
> Even at noonday, upon the market-place,
> Hooting and shrieking.
> Shakespeare, *Julius Cæsar*, act i. sc. 3 (1607).

The death of Valentinian was presaged by an owl, which perched on the top of a house where he used to bathe.—Alexander Ross, *Arcana Microcosmi.*

Antony was warned of his defeat in the battle of Actium by an owl flying into the temple of Concord.—Xiphilinus, *Abridgment of Dion Cassius.*

The great plague of Würtzburg, in Franconia, in 1542, was foreboded by the screeching of an owl.

Alexander Ross says: "About twenty years ago I did observe that, in the house where I lodged, an owl groaning in the window presaged the death of two eminent persons, who died there shortly after."—*Arcana Microcosmi.*

Peacocks give warning of poison by ruffling their feathers.

Perviz's String of Pearls (*Prince*). When Prince Perviz went on his exploit, he gave his sister, Parizādê, a string of pearls, saying, "So long as these pearls move readily on the string, you may feel assured that I am alive and well; but if they stick fast, they will indicate to you that I am dead."—*Arabian Nights* ("The Two Sisters").

Pigeons. It is considered by many a sure sign of death in a house if a white pigeon perches on the chimney.

Pigs running about with straws in their mouths give warning of approaching rain.

Rats forsaking a ship forebode its wreck, and forsaking a house indicate that it is on the point of falling down. (See "Mice.")

Ravens. The raven is said to be the most prophetic of "inspired birds." It bodes both private and public calamities. "To have the foresight of a raven" is a proverbial expression.

The great battle fought between Beneventum and Apicium, was portended by a skirmish between ravens and kites on the same spot.—Jovianus Pontanus.

An irruption of the Scythians into Thrace was presaged by a skirmish between crows and ravens.—Nicetas.

Cicero was warned of his approaching death by some ravens fluttering about him just before he was murdered by Popilius Cænas.—Macaulay, *History of St. Kilda*, 176.

Alexander Ross says: "Mr. Draper, a young gentleman, and my intimate friend, about four or five years ago had one or two ravens, which had been quarrelling on the chimney, fly into his chamber, and he died shortly after."—*Arcana Microcosmi.*

Rhinoceros's Horns. Cups made of this material will give warning of poison in a liquid by causing it to effervesce.

Salt spilt towards a person indicates contention, but the evil may be averted by throwing a part of the spilt salt over the left shoulder.

Prodige, subverso casu leviore salino,
Si mal venturum conjicis omen; adest.
R. Keuchen, *Crepundia*, 215 (1662).

Shears and Sieve (*The*), ordeals by fire, water, etc., single combats, the eorsned or cursed morsel, the Urim and Thummim, the casting of lots, were all employed as tests of innocence or guilt in olden times, under the notion that God would direct the lot aright. (See Jonah, i. 7.)

Shoes. It was thought by the Romans a bad omen to put a shoe on the wrong foot.

Augustus, having b' oversight,
Put on his left shoe for his right,
Had like to have been slain that day
By soldiers mutin'ing for pay.
Butler, *Hudibras*.

Auguste . . . restoit immobile et consterné lorsqu'il lui arrivoit par mégarde de mettre le soulier droit au pied gauche.—St. Foix, *Essais sur Paris*, v. 145.

Shooting Pains. All sudden pains are warnings of evil at hand.

Timeo quod rerum gesserim hic, ita dorsus totus prurit.—Plautus, *Miles Gloriosus*.

By the pricking of my thumbs,
Something wicked this way comes.
Shakespeare, *Macbeth* (1606).

Sneezing. Once, a wish, twice, a kiss, thrice, a letter, and oftener than thrice, something better.

Sneezing before breakfast is a forecast that a stranger or a present is coming.

Sneezing at night-time. To sneeze twice for three successive nights denotes a death, a loss, or a great gain.

Si duæ sternutationes fiant omni nocte ab aliquo, et illud continuitur per tres noctes, signo est quod aliquis vel aliqua de domo morietur vel aliud damnum domui continget, vel maximum lucrum.—Hornmannus, *De Miraculis Mortuorum*, 163.

Eustathius says that sneezing to the left is unlucky, but to the right lucky. Hence, when Themistoclês was offering sacrifice before his engagement with Xerxes, and one of the soldiers on his right hand sneezed, Euphrantidês, the soothsayer, declared the Greeks would surely gain the victory.—Plutarch, *Lives* ("Themistoclês").

Soot on Bars. Flakes of sheeted soot hanging from the bars of a grate foretell the introduction of a stranger.

Nor less amused have I quiescent watched
The sooty films that play upon the bars
Pendulous, and foreboding . . . some stranger's
near approach.
Cowper, *Winter Evening*.

Sophia's Picture, given to Mathias, turned yellow if the giver was in danger or in temptation; and black if she could not escape from the danger, or if she yielded to the temptation.—Massinger, *The Picture* (1629).

Spiders indicate to gold-searchers where it is to be found.

Stag's Horn is considered in Spain to give warning of an evil eye, and to be a safeguard against its malignant influences.

Stone. To find a perforated stone is a presage of good luck.

Swallows forecast bad weather by flying low, and the fine weather by flying high.

Teeth wide apart warn a person to seek his fortune away from his native place.

Thunder. Thunder on Sunday portends the death of some learned man, judge, or author; on Monday, the death of women; on Tuesday, plenty of grain; on Wednesday, the death of harlots, or bloodshed; on Thursday, plenty of sheep, cattle, and corn; on Friday, the death of some great man, murder, or battle; on Saturday it forebodes pestilence or sickness.—Leonard Digges, *A Prognostication Everlasting of Ryght Good Effecte* (1556).

Tolling Bell. You will be sure of tooth-ache if you eat while a funeral bell is tolling. Be warned in time by this American superstition, or take the consequences.

Veipsey, a spring in Yorkshire, called "prophetic," gives due warning of a dearth by rising to an unusual height.

Venetian Glass. If poison is put into liquor contained in a vessel made of Venetian glass, the vessel will crack and fall to pieces.

Warning Stones. Bakers in Wiltshire and in some other counties used to put a certain kind of pebble in their ovens, to give notice when the oven was hot enough for baking. When the stone turned white, the oven was fit for use.

Water of Jealousy (*The*). This was a beverage which the Jews used to assert no adulteress could drink without bursting. —*Five Philosophical Questions Answered* (1653).

White Rose (*The*). A white rose gave assurance to a twin-brother of the safety or danger of his brother during his absence. So long as it flourished and remained in its pride of beauty, it indicated that all went well, but as it drooped, faded, or died, it was a warning of danger, sickness, or death.—*The Twin-Brothers.*

Witch Hazel. A forked twig of witch hazel, made into a divining-rod, was supposed, in the fifteenth, sixteenth, and seventeenth centuries, to give warning of witches, and to be efficacious in discovering them.

Worms. If, on your way to a sick person, you pick up a stone and find no living thing under it, it tells you that the sick person will die, but if you find there an ant or worm, it presages the patient's recovery.

Si visitans ægrum, lapidem inventum per viam attollat, et sub lapide inveniatur vermis se movens, aut formica vivens, faustum omen est, et indicium fore ut æger convalescat, si nihil inveniturres est conclamata et certa mors.—Buchardus, *Drecretorum*, *lib.* xix.

Warren (*Widow*), "twice married and twice a widow." A coquette of 40, aping the airs of a girl; vain, weak, and detestable. Harry Dornton, the banker's son, is in love with her daughter, Sophia Freelove; but the widow tries to win the young man for herself, by advancing money to pay off his friend's debts. When the father hears of this he comes to the rescue, returns the money advanced, and enables the son to follow his natural inclinations by marrying the daughter instead of the designing mother.

A girlish, old coquette, who would rob her daughter, and leave her husband's son to rot in a dungeon, that she might marry the first fool she could find.—Holcroft, *The Road to Ruin*, v. 2, (1792).

Wart (*Thomas*), a poor, feeble, ragged creature, one of the recruits in the army of Sir John Falstaff.—Shakespeare, 2 *Henry IV.*, act iii. sc. 2 (1598).

Warwick (*The earl of*), a tragedy by Dr. T. Franklin. The theme is the last days and death of the "king maker" (1767).

Washington of Africa (*The*). William Wilberforce is so called by Lord Byron. As Washington was the chief instrument in liberating America, so Wilberforce was the chief instigator of slave emancipation.

Thou moral Washington of Africa.
Don Juan, xiv. 82 (1824).

Washington of Colombia, Simon Bolivar (1785–1831).

Wasky, Sir Iring's sword.

Right through the head-piece straight
The knight Sir Hagan paid,

With his resistless Wasky,
That sharp and peerless blade.
Nibelungen Lied, 35 (1210).

Wasp, in the drama called *Bartholomew Fair*, by Ben Jonson (1574–1637).

Benjamin Johnson, an actor [1665–1742], commonly called Ben Johnson, . . . seemed to be proud to wear the poet's name, being particularly great in all that author's plays that were usually performed, viz., "Wasp," "Corbaccio," "Morose," and "Ananias."— Chetwood, *History of the Stage.*

*** "Corbaccio," in *The Fox;* "Morose," in *The Silent Woman;* and "Ananias," in *The Alchemist.*

Waste Time Utilized.

Baxter wrote his *Saints' Everlasting Rest* on a bed of sickness (1615–1691).

Bloomfield composed *The Farmer's Boy* in the intervals of shoemaking (1766–1823).

Bramah (*Joseph*), a peasant's son, occupied his spare time when a mere boy in making musical instruments, aided by the village blacksmith. At the age of 16 he hurt his ankle while ploughing, and employed his time while confined to the house in carving and making woodwares. In another forced leisure from a severe fall, he employed his time in contriving and making useful inventions, which ultimately led him to fame and fortune (1749–1814).

Bunyan wrote his *Pilgrim's Progress* while confined in Bedford jail (1628–1688).

Burritt (*Elihu*) made himself acquainted with ten languages while plying his trade as a village blacksmith (Hebrew, Greek, Syriac, Spanish, Bohemian, Polish, Danish, Persian, Turkish, and Ethiopic). His father was a village cobbler, and Elihu had only six months' education, and that at the school of his brother (1811–1879).

Carey, the missionary and Oriental translator, learnt the rudiments of Eastern languages while employed in making and mending shoes (1761–1834).

Clement (*Joseph*), son of a poor weaver, was brought up as a thatcher, but, by utilizing his waste moments in self-education and works of skill, raised himself to a position of great note, giving employment to thirty workmen (1779–1844).

Cobbett learnt grammar in the waste time of his service as a common soldier (1762–1835).

D'Aguesseau, the great French chancellor, observing that Mde. D'Aguesseau always delayed ten or twelve minutes before she came down to dinner, began and completed a learned book of three volumes (large quarto), solely during these "waste minutes." This work went through several editions (1668–1751).

Etty utilized indefatigably every spare moment he could pick up when a journeyman printer (1787–1849).

Ferguson taught himself astronomy while tending sheep in the service of a Scotch farmer (1710–1776).

Franklin, while working as a journeyman printer, produced his *Dissertation on Liberty and Necessity, Pleasure and Pain* (1706–1790).

Miller (*Hugh*) taught himself geology while working as a mason (1802–1856).

Paul worked as a tentmaker in intervals of travel and preaching.

*** This brief list must be considered only as a hint and heading for enlargement. Henry Cort, William Fairbairn, Fox of Derby, H. Maudslay, David Mushet, Murray of Leeds, J. Nasmyth, J. B. Neilson, Roberts of Manchester, Whitworth, and scores of others will occur to every reader. Indeed, genius for the most part owes its success to the utilization of waste time.

Wastle (*William*), pseudonym of John

Gibson Lockhart, in *Blackwood's Magazine* (1794–1854).

Wat Dreary, *alias* Brown Will, a highwayman, in Captain Macheath's gang. Peachum says, "he has an underhand way of disposing of the goods he stole," and therefore he should allow him to remain a little longer "upon his good behavior." — Gay, *The Beggar's Opera*, i. (1727).

Water-Poet (*The*), John Taylor, a Thames waterman (1580–1654).

Water-Wraith, the evil spirit of the waters.

> By this the storm grew loud apace,
> The water-wraith was shrieking.
> Campbell, *Lord Ullin's Daughter.*

Waterman (*The*), Tom Tug. It is the title of a ballad opera by Charles Dibdin (1774). (For the plot, see Wilelmina Bundle.)

Watkins (*William*), the English attendant on the prince of Scotland.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Watts (*Dr. Isaac*). It is said that Isaac Watts, being beaten by his father for wasting his time in writing verses, exclaimed:

> O, father, pity on me take,
> And I will no more verses make.

A similar anecdote is told of Ovid, the Latin poet:

> Parce, precor, genitor, posthac non versificabo.

Wauch (*Mansie*), fictitious name of D. M. Moir, author of *The Life of Mansie Wauch, Tailor in Dalkeith, written by himself* (1828).

Waverley, the first of Scott's historical novels, published in 1814. The materials are Highland feudalism, military bravery, and description of natural scenery. There is a fine vein of humor, and a union of fiction with history. The chief characters are Charles Edward, the Chevalier, the noble old baron of Bradwardine, the simple, faithful clansman, Evan Dhu, and the poor fool, Davie Gellatley, with his fragments of song and scattered gleams of fancy.

Scott did not prefix his name to *Waverley*, being afraid that it might compromise his poetical reputation.—Chambers, *English Literature*, ii. 586.

Waverley (*Captain Edward*), of Waverley Honor, and hero of the novel called by his name. Being gored by a stag, he resigned his commission, and proposed marriage to Flora M'Ivor, but was not accepted. Fergus M'Ivor (Flora's brother) introduced him to Prince Charles Edward. He entered the service of the Young Chevalier, and in the battle of Preston Pans saved the life of Colonel Talbot. The colonel, out of gratitude, obtained the pardon of young Waverley, who then married Rose Bradwardine, and settled down quietly in Waverley Honor.

Mr. Richard Waverley, the captain's father, of Waverley Honor.

Sir Everard Waverley, the captain's uncle.

Mistress Rachel Waverley, sister of Sir Everard.—Sir W. Scott, *Waverley* (time, George II.).

Wax (*A lad o'*), a spruce young man, like a model in wax. Lucretius speaks of *persona cerea*, and Horace of the waxen arms of Telĕphus, meaning beautiful in shape and color.

Waverley and Rose Bradwardine

Rob. Herdman, Artist *Francis Holl, Engraver*

"*EDWARD found an agreeable variety in the conversation of Miss Bradwardine, who listened with eagerness to his remarks upon literature and showed great justness of taste in her answers.*

* * * *With all the simplicity and curiosity of a recluse, she attached herself to the opportunity of increasing her store of literature which Edward's visit afforded her. He sent for some of his books from his quarters, and they opened to her sources of delight of which she had hitherto had no idea.*"

Scott's "Waverley."

WAVERLEY AND ROSE BRADWARDINE.

A man, young lady! Lady, such a man
As all the world—— Why, he's a man o' wax!
Shakespeare, *Romeo and Juliet* (1595).

Way of the World (*The*), a comedy by W. Congreve (1700). The "way of the world" is to tie up settlements to wives, to prevent their husbands squandering their wives' fortunes. Thus, Fainall wanted to get into his power the fortune of his wife, whom he hated, but found it was "in trust to Edward Mirabell," and consequently could not be tampered with.

Way to Keep Him (*The*), a comedy by A. Murphy (1760). The object of this drama is to show that women, after marriage, should not wholly neglect their husbands, but should try to please them, and make home agreeable and attractive. The chief persons are Mr. and Mrs. Lovemore. Mr. Lovemore has a virtuous and excellent wife, whom he esteems and loves; but, finding his home insufferably dull, he seeks amusement abroad; and those passions which have no play at home lead him to intrigue and card-playing, routes and dubious society. The under-plot is this: Sir Bashful Constant is a mere imitator of Mr. Lovemore, and Lady Constant suffers neglect from her husband and insult from his friends, because he foolishly thinks it is not *comme il faut* to love after he has married the woman of his choice.

Ways and Means, a comedy by Colman, the younger (1788). Random and Scruple meet at Calais two young ladies, Harriet and Kitty, daughters of Sir David Dunder, and fall in love with them. They come to Dover, and accidentally meet Sir David, who invites them over to Dunder Hall, where they are introduced to the two young ladies. Harriet is to be married next day, against her will, to Lord Snolts, a stumpy, "gummy" nobleman of five and forty; and, to avoid this hateful match, she and her sister agree to elope at night with the two young guests. It so happens that a series of blunders in the dark occur, and Sir David himself becomes privy to the whole plot, but, to prevent scandal, he agrees to the two marriages, and discovers that the young men, both in family and fortune, are quite suitable to be his sons-in-law.

Wayland (*Launcelot*), or Wayland Smith, farrier in the vale of Whitehorse. Afterwards, disguised as a pedlar at Cumnor Place.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

Wealtheow (2 *syl.*), wife of Hrothgar, king of Denmark.

Wealtheow went forth; mindful of their races, she . . . greeted the men in the hall The freeborn lady first handed the cup to the prince of the East Danes. . . The lady of the Helmings then went about every part . . . she gave treasure-vessels, until the opportunity occurred that she (a queen hung round with rings) . . . bore forth the mead-cup to Beowolf. . . . and thanked God that her will was accomplished, that an earl of Denmark was a guarantee against crime.—*Beowulf* (Anglo-Saxon epic, sixth century).

Wealthy Hoogs. Yankee housewife, "hungry for books, full of keen thought, energetic to preëminence even among Yankee notables"—"she lived here, simply where she had been put, made and packed her butter, wove her homespun, and loved faithfully—and forbearingly, for the most part—(were it praise worth a woman's having to say more?) the man whose name and home she shared."—A. D. T. Whitney, *The Gayworthys* (1865).

Wealthy (*Sir William*), a retired City

merchant, with one son of prodigal propensities. In order to save the young man from ruin, the father pretends to be dead, disguises himself as a German baron, and, with the aid of coadjutors, becomes the chief creditor of the young scapegrace.

Sir George Wealthy, the son of Sir William. After having run out his money, Lucy is brought to him as a courtezan; but the young man is so moved with her manifest innocence and tale of sorrow that he places her in an asylum where here distresses would be sacred, "and her indigent beauty would be guarded from temptation." Afterwards she becomes his wife.

Mr. Richard Wealthy, merchant, the brother of Sir William; choleric, straightforward, and tyrannical. He thinks obedience is both law and gospel.

Lucy Wealthy, daughter of Richard. Her father wants her to marry a rich tradesman, and, as she refuses to do so turns her out of doors. She is brought to Sir George Wealthy as a *fille de joie;* but the young man, discerning her innocence and modesty, places her in safe-keeping. He ultimately finds out that she is his cousin, and the two parents rejoice in consummating a union so entirely in accordance with both their wishes.—Foote, *The Minor* (1760).

Weary-all Hill, above Glastonbury, to the left of Tor Hill. This spot is the traditional landing-place of Joseph of Arimathea; and here is the site (marked by a stone bearing the letters A. I. A.D. xxxi.) of the holy thorn.

When the saint arrived at Glastonbury, *weary* with his long journey, he struck his staff into the ground, and the staff became the famous thorn, the site being called "Weary-all Hill."

Weatherport (*Captain*), a naval officer. —Sir W. Scott, *The Pirate* (time, William III.).

Weaver-Poet of Inverary (*The*), William Thom (1799–1850).

Wea'zel (*Timothy*), attorney-at-law at Lestwithiel, employed as the agent of Penruddock.—Cumberland, *The Wheel of Fortune* (1778).

Wedding Day (*The*), a comedy by Mrs. Inchbald (1790). The plot is this: Sir Adam Contest lost his first wife by shipwreck, and "twelve or fourteen years" afterwards he led to the altar a young girl of 18, to whom he was always singing the praises of his first wife—a phœnix, a paragon, the *ne plus ultra* of wives and women. She did everything to make him happy. She loved him, obeyed him; ah! "he would never look upon her like again." On the wedding day this pink of wives and women made her appearance, and told how she had been rescued, and Sir Adam was dumfounded. "He was happy to bewail her loss," but to rejoice in her restoration was quite another matter.

Weeping Philosopher (*The*), Heraclītos, who looked at the folly of man with grief (fl. B.C. 500). (See JEDDLER).

Wegg (*Silas*), wooden-legged ballad-monger and humbug, who "reads" for the confiding Boffins, and does his best to ruin them.—Charles Dickens, *Our Mutual Friend.*

Weir (*Major*), the favorite baboon of Sir Robert Redgauntlet. In the tale of "Wandering Willie," Sir Robert's piper went to the infernal regions to obtain the

Petruchio's Wedding

AFTER Petruchio's marriage to Kate, he insists that they shall start for home forthwith, and pays no regard to the protestations of his wife or her kinspeople who have prepared the marriage-feast.

Katharine. *"Gentlemen, forward to the bridal dinner:*
I see, a woman may be made a fool,
If she had not the spirit to resist."

Petruchio. *"They shall go forward, Kate, at thy command:*
Obey the bride, you that attend on her:
Go to the feast, revel and domineer,
Carouse full measure.
Be mad and merry, or go hang yourselves;
But for my bonnie Kate, she must with me."

Shakespeare's "Taming of the Shrew."

PETRUCCIO'S HOCHZEIT.

knight's receipt of rent, which had been paid; but no receipt could be found, because the monkey had carried it to the castle turret.—Sir W. Scott, *Redgauntlet* (time, George III.).

Weird Sisters. The three witches in Shakespeare's play *Macbeth.*

Weissnichtwo [*Vice-neckt-vo*], nowhere. The word is German for "I know not where," and was coined by Carlyle (*Sartor Resartus*, 1833). Sir W. Scott has a similar Scotch compound, "Kennaquhair" ("I know not where"). Cervantes has the "island of Trapoban" (*i.e.*, of "dish-clouts," from *trapos*, the Spanish for "a dish-clout"). Sir Thomas More has "Utopia" (Greek, *ou topos*, "no place"). We might add the "island of Medăma" (Greek, "nowhere"), "the peninsular of Udamogês" (Greek, "nowhere on earth"), the country of "Kennahtwhar," etc., and place them in the great "Nullibian" ocean ("nowhere"), in any degree beyond 180° long. and 90° lat.

Wel'ford, one of the suitors of "the Scornful Lady" (no name is given to the lady).—Beaumont and Fletcher, *The Scornful Lady* (1616).

Well. Three of the most prominent Bible characters met their wives for the first time by wells of water, viz., Isaac, Jacob, and Moses.

Eliezer met Rebekah by a well, and arranged with Bethuel for her to become Isaac's wife.—*Gen.* xxiv.

Jacob met Rachel by the well of Haran. —*Gen.* xxix.

When Moses fled from Egypt into the land of Midian, he "sat down by a well," and the seven daughters of Jethro came there to draw water, one of whom, named Zipporah, became his wife.—*Exod.* ii. 15–21.

The Princess Nausicăa, daughter of Alcinŏos, king of the Phæacians, was with her maidens washing the household linen on the seashore when she first encountered Ulysses.—Homer, *Odyssey*, vi.

Well of English Undefiled. So Spenser calls Chaucer.

> Dan Chaucer, well of English undefiled,
> On Fame's eternal bead-roll worthy to be filed.
> Spenser, *Faëry Queen*, iv. 2 (1596).

Well-Beloved (*The*), Charles IV. of France, *Le Bien-Aimé* (1368, 1380–1422).

Louis XV. of France, *Le Bien-Aimé* (1710, 1715–1774).

Well-Founded Doctor (*The*), Ægidius de Colonna; also called "The Most Profound Doctor" (*Doctor Fundatissimus et Theologorum Princeps*); sometimes surnamed "Romānus," because he was born in the Campagna di Roma, but more generally "Colonna," from a town in the Campagna (1247–1316).

Wellborn (*Francis*, usually called *Frank*), nephew of Sir Giles Overreach, and son of Sir John Wellborn, who "bore the whole sway" of Northamptonshire, kept a large estate, and was highly honored. Frank squandered away the property, and got greatly into debt, but induced Lady Allworth to give him her countenance out of gratitude and respect to his father. Sir Giles fancies that the rich dowager is about to marry his nephew, and, in order to bring about this desirable consummation, not only pays all his debts, but supplies him liberally with ready money. Being thus freed from debt, and having sown his wild oats, young Wellborn reforms, and

Lord Lovell gives him a "company."—Massinger, *A New Way to Pay Old Debts* (1625).

Weller (*Samuel*), boots at the White Hart, and afterwards servant to Mr. Pickwick, to whom he becomes devotedly attached. Rather than leave his master when he is sent to the Fleet, Sam Weller gets his father to arrest him for debt. His fun, his shrewdness, his comparisons, his archness, and his cunning on behalf of his master are unparalleled.

Tony Weller, father of Sam; a coachman of the old school, who drives a coach between London and Dorking. Naturally portly in size, he becomes far more so in his great-coat of many capes. Tony wears top-boots, and his hat has a low crown and broad brim. On the stage-box he is a king, elsewhere he is a mere greenhorn. He marries a widow, landlady of the "Marquis of Granby inn," and his constant advice to his son is, "Sam, beware of the vidders."—C. Dickens, *The Pickwick Papers* (1836).

Wellington of Gamblers (*The*). Lord Rivers was called in Paris *Le Wellington des Joueurs.*

Wellington's Horse, Copenhagen. It died at the age of 27.

Wellon (*Mr.*), rector of English church at Conception Bay, and Mrs. Barre's (Debreé's) firm friend. He performs the service over her husband's grave.—Robert Lowell, *The New Priest of Conception Bay* (1858).

Wemmick, clerk of Mr. Jaggers, the lawyer. He lived at Walworth. Wemmick was a dry man, rather short in stature, with square, wooden face. "There were some marks in the face which might have been dimples if the material had been softer." His linen was frayed; he wore four mourning rings, and a brooch representing a lady, a weeping willow and a cinerary urn. His eyes were small and glittering; his lips small, thin and mottled; his age was between 40 and 50 years. Mr. Wemmick wore his hat on the back of his head, and looked straight before him, as if nothing was worth looking at. Mr. Wemmick at home and Mr. Wemmick in his office were two distinct beings. At home he was his "own engineer, his own carpenter, his own plumber, his own gardener, his own Jack-of-all-trades," and had fortified his little wooden house like Commodore Trunnion (*q.v.*) His father lived with him, and he called him "The Aged." The old man was very deaf, but heated the poker with delight to fire off the nine o'clock signal, and chuckled with joy because he could hear the bang. The house had a "real flag-staff," and a plank which crossed the ditch some four feet wide and two feet deep was the drawbridge. At nine o'clock P.M., Greenwich time, the gun (called "The Stinger") was fired.

> The piece of ordnance was mounted in a separate fortress, constructed of lattice-work. It was protected from the weather by an ingenious little tarpaulin contrivance in the nature of an umbrella.—C. Dickens, *Great Expectations*, xxv. (1860).

Wenlock (*Wild Wenlock*), kinsman of Sir Hugo de Lacy, constable of Chester. His head is cut off by the insurgents.—Sir W. Scott, *The Betrothed* (time Henry II.).

Weno'nah, mother of Hiawatha and daughter of Noko'mis. Nokomis was swinging in the moon, when some of her companions, out of jealousy, cut the ropes,

and she fell to the earth "like a falling star." That night was born her first child, a daughter, whom she named Wenonah. In due time, this lovely daughter was wooed and won by Mudjekee'wis (the west wind), and became the mother of Hiawatha. The false West Wind deserted her, and the young mother died.

> Fair Nokomis bore a daughter,
> And she called her name Wenonah.
> Longfellow, *Hiawatha*, iii. (1855).

Wentworth (*Eva*), the beau-ideal of female purity. She was educated in strict seclusion. De Courcy fell in love with her, but deceived her; whereupon she died calmly and tranquilly, elevated by religious hope. (See Zaira).—Rev .C. R. Maturin, *Women* (a romance, 1822).

Werburg (*St.*), born a princess. By her prayer, she drove the wild geese from Weedon.

> She falleth in her way with Weedon, where, 'tis said,
> St. Werburg, princely born—a most religious maid—
> From those peculiar fields, by prayer the wild geese drove.
> Drayton, *Polyolbion*, xxiii. (1622).

Were-wolf (2 *syl.*), a man-wolf, a man transformed into a wolf temporarily or otherwise.

> Oft through the forest dark,
> Followed the weir-wolf's bark.
> Longfellow, *The Skeleton in Armor.*

Werner, the boy said to have been crucified at Bacharach, on the Rhine, by the Jews. (See Hugh of Lincoln.)

> The innocent boy who, some years back,
> Was taken and crucified by the Jews
> In that ancient town of Bacharach.
> Longfellow, *The Golden Legend* (1851).

Werner or **Kruitzner** (*Count of Siegendorf*), father of Ulric. Being driven from the dominions of his father, he wandered about for twelve years as a beggar, hunted from place to place by Count Stral'enheim. At length, Stralenheim, travelling through Silesia, was rescued from the Oder by Gabor (*alias* Ulric), and was lodged in an old tumble-down palace, where Werner had been lodging for some few days. Here Werner robbed the count of a rouleau of gold, the next day the count was murdered by Ulric (without the connivance or even knowledge of Werner). When Werner succeeded to the rank and wealth of Count Siegendorf, he became aware that his son, Ulric, was the murderer, and denounced him. Ulric departed, and Werner said, "The race of Siegendorf is past."—Byron, *Werner* (1821).

(This drama is borrowed from "Kruitzner, or The German's Tale," in Miss H. Lee's *Canterbury Tales*, 1797–1805).

Werner. (See Trumpeter of Sackingen.)

Werther, a young German student, of poetic fancy and very sensitive disposition, who falls in love with Lotte (2 *syl.*), the betrothed and afterwards the wife of Albert. Werther becomes acquainted with Lotte's husband, who invites him to stay with him as a guest. In this visit his love blazes out into a terrible passion, and after vainly striving to fight it down, he puts an end to his misery by shooting himself.—Goethe, *The Sorrows of Young Werther* (1774).

*** Goethe represents himself, or rather one of the moods of his mind, in the character of Werther. The catastrophe, however, is borrowed from the fate of a schoolfellow of his named Jerusalem, who shot himself on account of a hopeless pas-

sion for a married woman. "Albert" and "Lotte" were sketched from his friends Albert and Charlotte Kestner, a young couple with whom he had relations not unlike those of Werther in the early part of the story with the fictitious characters.

Werther of Politics. The marquis of Londonderry is so called by Lord Byron. Werther, the personification of maudlin sentimentality, is the hero of Goethe's romance entitled *The Sorrows of Young Werther* (1774).

It is the first time since the Normans that England has been insulted by a *minister* who could not speak English, and that parliament permitted itself to be dictated to in the language of Mrs. Malaprop. . . . Let us hear no more of this man, and let Ireland remove the ashes of her Grattan from the sanctuary of Westminster. Shall the Patriot of Humanity repose by the Werther of Politics?—Byron, *Don Juan* (preface to canto vi., etc., 1824).

Wessel (*Peder*), a tailor's apprentice, who rose to the rank of vice-admiral of Denmark, in the reign of Christian V. He was called Tor'denskiold (3 *syl.*), corrupted into Tordenskiol (the "Thunder Shield"), and was killed in a duel.

North Sea! a glimpse of Wessel rent
Thy murky sky . . .
From Denmark thunders Tordenskiol;
Let each to heaven commend his soul,
And fly.
Longfellow, *King Christian* [*V.*].

West Indian (*The*), a comedy by R. Cumberland (1771). Mr. Belcour, the adopted son of a wealthy Jamaica merchant, on the death of his adopted father came to London, to the house of Mr. Stockwell, once the clerk of Mr. Belcour, senior. This clerk had secretly married Belcour's daughter, and when her boy was born it was "laid as a foundling at her father's door." Old Belcour brought the child up as his own son, and at death "bequeathed to him his whole estate." The young man then came to London as the guest of Mr. Stockwell, the rich merchant, and accidentally encountered in the street Miss Louisa Dudley, with whom he fell in love. Louisa, with her father, Captain Dudley, and her brother, Charles, all in the greatest poverty, were lodging with a Mr. Fulmer, a small bookseller. Belcour gets introduced, and, after the usual mistakes and hairbreadth escapes, makes her his wife.

Western (*Squire*), a jovial, fox-hunting country gentleman, supremely ignorant of book-learning, very prejudiced, selfish, irascible and countrified; but shrewd, good-natured, and very fond of his daughter, Sophia.

Philip, earl of Pembroke and Montgomery, was in character a Squire Western, choleric, boisterous, illiterate, selfish, absurd and cowardly. —Osborne, *Secret History*, i. 218.

Squire Western stands alone; imitated from no prototype, and in himself an inimitable picture of ignorance, prejudice, irascibility and rusticity, united with natural shrewdness, constitutional good humor, and an instinctive affection for his daughter.—*Encyc. Brit.*, Art. "Fielding."

Sophia Western, daughter of Squire Western. She becomes engaged to Tom Jones, the foundling.—Fielding, *Tom Jones* (1749).

There now are no Squire Westerns, as of old;
And our Sophias are not so emphatic,
But fair as them or fairer to behold.
Byron, *Don Juan*, xiii. 110 (1824).

Westlock (*John*), a quondam pupil of Mr. Pecksniff ("architect and land surveyor"). John Westlock marries Ruth, the sister of Tom Pinch.—C. Dickens, *Martin Chuzzlewit* (1843).

"Welcome, Sir Oluf!"

W. Kray, Artist

AN old ballad sings of Sir Oluf, who, late in the gloaming, rode out to bid the guests to his bridal. All through the ballad the refrain is heard: "But merrily goeth the dance in the wild-wood." As Sir Oluf rides, he seems to hear all about him unearthly but delicious melodies, and in the pauses, titterings and whisperings as from a bevy of mischievous maidens. And, as he rides, he sees in the eerie light, first, four beautiful maidens, then five, then more and more, and, at last, the Erlking's daughter herself comes near, and tries to take him by the hand. Softly wooing, she entreats him to come into the circle of maidens, and to dance with her. But Sir Oluf will not dance, and he excuses himself, saying "To-morrow is my wedding-day." Then they bring him beautiful gifts, hoping to win him. But, not even the boots of finest ram's-leather, fitting so close to the leg; nor the golden spurs, clasping the foot so tightly; nor the shirt of snow-white silk, which the Elfin queen herself had bleached in the magic light of the moon; nor yet the silver-woven scarf, which they praise as so costly—none of all these wondrous gifts can persuade Sir Oluf to enter the Elfin ring and join in the dance. Still he replies: "To-morrow is my wedding-day." Then the Elfin-maidens lose their patience. They give him a blow on the heart; so sore a blow he had never felt; and they drag the fainting knight from his horse and they mock him, saying, "Then ride away home to thy bride."

But, ah! when he returned to his castle, pale were his cheeks, and sick was his body, and when with the early light, the bride, with the troop of wedding-guests, came to seek him, with songs and music, there lay Sir Oluf all still; for he lay dead under the blood-red pall. But far away in the wood, ever merrily goeth the dance.

Heinrich Heine in "Elementargeister."

"Welcome, Sir Olaf!"

And that was the end of Sir Olaf's visit. Late on the morning, rode out to hold the guests to his bridal. All [illegible] Sir Olaf rides, he seems to bear all about him mournful; but [illegible] and in the manor, tillerings and [illegible] [illegible] [illegible] daughter's wish comes true, and tries to take him to the bard. So [illegible] she entreats to come into the castle of [illegible] with her. But Sir Olaf will not dance and [illegible] "Then they were beautiful [illegible] to her; for [illegible] "Then the Elfin-maidens [illegible] bard; [illegible] bride."

WELCOME, SIR OLUF!

Westmoreland, according to fable, is West-Mar-land. Mar or Marius, son of Arvirăgus, was king of the British, and overthrew Rodric, the Scythian, in the north-west of England, where he set up a stone with an inscription of this victory, "both of which remain to this day."—Geoffrey, *British History*, iv. 17 (1142).

Westward Hoe, a comedy by Thomas Dekker (1607). The Rev. Charles Kingsley published a novel in 1854, entitled *Westward Ho!* or *The Voyages and Adventures of Sir Amyas Leigh in the Reign of Queen Elizabeth.* (See EASTWARD HOE.)

Wetheral (*Stephen*), surnamed "Stephen Steelheart," in the troop of Lord Waldemar Fitzurse (a baron following Prince John).—Sir W. Scott, *Ivanhoe* (time, Richard I.).

Wetherell (*Elizabeth*), Miss Susan Warner, authoress of *The Wide, Wide World* (1852), *Queechy* (1853), etc.

Wetzweiler (*Tid*), or *Le Glorieux*, the court jester of Charles, "The Bold," duke of Burgundy.—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

Whachum, journeyman to Sidrophel. He was Richard Green, who published a pamphlet of base ribaldry, called *Hudibras in a Snare* (1667).

> A paltry wretch he had, half-starved,
> That him in place of zany served,
> Hight Whachum.
> S. Butler, *Hudibras*, ii. 3 (1664).

Whang, an avaricious Chinese miller, who, by great thrift, was pretty well off, but, one day, being told that a neighbor had found a pot of money which he had dreamt of, began to be dissatisfied with his slow gains, and longed for a dream also. At length the dream came. He dreamt there was a huge pot of gold concealed under his mill, and set to work to find it. The first omen of success was a broken mug, then a house-tile, and at length, after much digging, he came to a stone so large that he could not lift it. He ran to tell his luck to his wife, and the two tugged at the stone, but, as they removed it, down fell the mill in utter ruins.—Goldsmith, *A Citizen of the World*, lxx. (1759).

Wharton (*Eliza*), heroine of one of the first novels published in the United States, under the title of *The Coquette*, or *The History of Eliza Wharton*, by Hannah Webster Foster (1797).

Whartons (*The*). *Henry Wharton*, young royalist captain, arrested as a spy while visiting his father's house, which is within the American lines. He is assisted to escape by Harvey Birch.

Sarah Wharton, the elder daughter, has royalist proclivities; *Frances* is loyal to the colonial cause, and betrothed to Major Dunwoodie.

Mr. Wharton (*père*), fine specimen of the old English gentleman.—James Fenimore Cooper, *The Spy* (1821).

What Next? A farce by T. Dibdin. Colonel Clifford meets at Brighton two cousins, Sophia and Clarissa Touchwood, and falls in love with the latter, who is the sister of Major Touchwood, but thinks her Christian name is Sophia, and so is accepted by Sophia's father, who is Colonel Touchwood. Now, it so happens that Major Touchwood is in love with his cousin, Sophia, and looks on Colonel Clifford as his rival. The major tries to outwit his supposed rival, but finds they are

both in error, that it is Clarissa whom the colonel wishes to marry, and that Sophia is quite free to follow the bent of her own and the major's choice.

Wheel of Fortune (*The*), a comedy by R. Cumberland (1779).

*** For the plot and tale, see PENRUDDOCK.

Whetstone Cut by a Razor. Accius Navius, the augur, cut a whetstone with a razor in the presence of Tarquin, the elder.

In short, 'twas his fate, unemployed or in place, sir,
To eat mutton cold, and cut blocks with a razor.

Goldsmith, *Retaliation* ("Burke" is referred to, 1774).

Whims (*Queen*), the monarch of Whimdom, or country of whims, fancies, and literary speculations. Her subjects were alchemists, astrologers, fortune-tellers, rhymers, projectors, schoolmen, and so forth. The best way of reaching this empire is "to trust to the whirlwind and the current." When Pantagruel's ship ran aground, it was towed off by 7,000,000 drums quite easily. These drums are the vain imaginings of whimsyists. Whenever a person is perplexed at any knotty point of science or doctrine, some drum will serve for a nostrum to pull him through.—Rabelais, *Pantagruel*, v. 18, etc. (1545).

Whim'sey, a whimsical, kind-hearted old man, father to Charlotte and "young" Whimsey.

As suspicious of everybody above him, as if he had been bred a rogue himself.—Act i. 1.

Charlotte Whimsey, the pretty daughter of old Whimsey; in love with Monford.—James Cobb, *The First Floor.*

Whip with Six Lashes, the "Six Articles" of Henry VIII. (1539).

Whipping Boy. A boy kept to be whipped when a prince deserved chastisement.

BARNABY FITZPATRICK stood for Edward VI.

D'OSSAT and DUPERRON, afterwards cardinals, were whipped by Clement VIII. for Henry IV. of France.—Fuller, *Church History*, ii. 342 (1655).

MUNGO MURRAY stood for Charles I.

RAPHAEL was flogged for the son of the marquis de Leganez, but, not seeing the justice of this arrangement, he ran away.—Lesage, *Gil Blas*, v. 1 (1724).

Whisker, the pony of Mr. Garland, Abel Cottage, Finchley.

There approached towards him a little, clattering, jingling, four-wheeled chaise, drawn by a little obstinate-looking, rough-coated pony, and driven by a little, fat, placid-faced old gentleman. Beside the little old gentleman sat a little old lady, plump and placid like himself, and the pony was coming along at his own pace, and doing exactly as he pleased with the whole concern. If the old gentleman remonstrated by shaking the reins, the pony replied by shaking his head. It was plain that the utmost the pony would consent to do was to go in his own way.... after his own fashion, or not at all.—C. Dickens, *The Old Curiosity Shop*, xiv. (1840).

Whiskerandos (*Don Fero'lo*), the sentimental lover of Tilburina.—Sheridan, *The Critic*, ii. 1 (1779).

Whist (*Father of the game of*), Edmond Hoyle (1672–1769).

Whistle (*The*). In the train of Anne of Denmark, when she went to Scotland with James VI., was a gigantic Dane of matchless drinking capacity. He had an ebony whistle, which, at the beginning of

Werner and Josephine

WERNER and Josephine, his wife (in the hall of a decayed palace).

Josephine

My love, be calmer!

Werner

*I am calm! * * * * * * * * * *'Tis chill, the tapestry lets through*
The wind to which it waves; my blood is frozen.
* * * * * * * * * * * *
Let it flow,
Until 'tis spilt or checked,—how soon I care not.

Josephine

And I am nothing to thy heart?

Werner

All—all!

Byron's "Werner."

WERNER AND JOSEPHINE.

a drinking bout, he would lay on the table, and whoever was last able to blow it, was to be considered the "Champion of the Whistle." In Scotland the Dane was defeated by Sir Robert Laurie, of Maxwelton, who, after three days' and three nights' hard drinking, left the Dane under the table, and "blew on the whistle his requiem shrill." The whistle remained in the family several years, when it was won by Sir Walter Laurie, son of Sir Robert; and then by Walter Riddel, of Glenriddel, brother-in-law of Sir Walter Laurie. The last person who carried it off was Alexander Ferguson of Craigdarroch, son of "Annie Laurie" so well known.

*** Burns has a ballad on the subject, called *The Whistle.*

Whistle. The blackbird, says Drayton, is the only bird that whistles.

Upon his dulcet pipe the merle doth only play.
Polyolbion, xiii. (1613).

Whistler (*The*), a young thief, natural son of Sir G. Staunton, whom he shot after his marriage with Effie Deans.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

Whistling. Mr. Townley, of Hull, says, in *Notes and Queries*, August 2, 1879, that a Roman Catholic checked his wife, who was whistling for a dog: "If you please, ma'am, don't whistle. Every time a woman whistles, the heart of the blessed Virgin bleeds."

Une poule qui chante, le coq et une fille qui siffle, portent malheur dans la maison.
La poule ne doit point chanter devant le coq.

A whistling woman and a crowing hen
Are neither good for God or men.

Whitaker (*Richard*), the old steward of Sir Geoffrey Peveril.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Whitchurch, in Middlesex (or Little Stanmore), is the parish, and William Powell was the blacksmith, made celebrated by Händel's *Harmonious Blacksmith.* Powell died in 1780.

White Cat (*The*). A certain queen, desirous of obtaining some fairy fruit, was told she might gather as much as she would if she would give to them the child about to be born. The queen agreed, and the new-born child was carried to the fairies. When of marriageable age, the fairies wanted her to marry Migonnet, a fairy-dwarf, and, as she refused to do so, changed her into a white cat. Now comes the second part. An old king had three sons, and promised to resign the kingdom to that son who brought him the smallest dog. The youngest son wandered to a palace, where he saw a white cat endowed with human speech, who gave him a dog so tiny that the prince carried it in an acorn shell. The father then said he would resign his crown to that son who brought him home a web, 400 yards long, which would pass through the eye of a needle. The White Cat gave the prince a web 400 yards long packed in the shale of a millet grain. The king then told his sons he would resign his throne to that son who brought home the handsomest bride. The White Cat told the prince to cut off its head and tail. On doing so, the creature resumed her human form, and was acknowledged to be the most beautiful woman on earth.

Her eyes committed theft upon all hearts, and her sweetness kept them captive. Her shape was majestic, her air noble and modest, her wit flowing, her manners engaging. In a word, she was beyond everything that was lovely.—Comtesse D'Aunoy, *Fairy Tales* ("The White Cat," 1682).

White Clergy (*The*), the parish priests,

in contradistinction to *The Black Clergy* or monks, in Russia.

White Cross Knights, the Knights Hospitallers. The Knights Templar wore a *red* cross.

The White Cross Knights of the adjacent isle.
Robert Browning, *The Return of the Druses*, i.

White Devil of Wallachia. George Castriota, known as "Scanderbeg," was called by the Turks "The White Devil of Wallachia" (1404–1467).

White Elephant (*King of the*) a title of the kings of Ava and Siam.

White Friars (*The*), the Carmelites, who dress in white.

*** There is a novel by Miss Robinson called *White Friars*.

White Heron. Maurice Thompson thus describes the shooting of a white heron:

"Like twenty serpents bound together,
Hissed the flying arrow's feather.
A thud, a puff, a feathery ring,
A quick collapse, a quivering—
A whirl, a headlong downward dash,
A heavy fall, a sullen plash,
And, like white foam, or giant flake
Of snow, he lay upon the lake!"
Maurice Thompson, *The Death of the White Heron, Songs of Fair Weather* (1883).

White Hoods (or *Chaperons Blancs*); the insurgents of Ghent, led by Jean Lyons, noted for their fight at Minnewater to prevent the digging of a canal which they fancied would be injurious to trade.

Saw the fight at Minnewater, saw the "White Hoods" moving west.
Longfellow, *The Belfry of Bruges.*

White Horse (*Lords of The*), the old Saxon chiefs, whose standard was a white horse.

And tampered with the lords of the White Horse.
Tennyson, *Guinevere.*

White Horse of the Peppers, a sprat to catch a mackerel. After the battle of the Boyne, the estates of many of the Jacobites were confiscated, and given to the adherents of William III. Amongst others, the estate of the Peppers was forfeited, and the Orangeman to whom it was awarded went to take possession. "Where was it, and what was its extent?" These were all-important questions; and the Orangeman was led up and down, hither and thither, for several days, under pretence of showing him the land. He had to join the army by a certain day, but was led so far afield that he agreed to forego his claim if supplied with means of reaching his regiment within the given time. Accordingly, the "white horse," the pride of the family, and the fastest animal in the land, was placed at his disposal, the king's grant was revoked, and the estate remained in the possession of the original owner.—S. Lover, *Stories and Legends of Ireland* (1832–34).

White Horse of Wantage (Berkshire), cut in the chalk hills. The horse is 374 feet long, and may be seen at the distance of fifteen miles. It commemorates a great victory obtained by Alfred, over the Danes, called the battle of Æscesdun (*Ashdown*), during the reign of his brother Ethelred in 871. (See RED HORSE.)

In this battle all the flower of the barbarian youth was there slain, so that neither before nor since was ever such a destruction known since the Saxons first gained Britain by their arms.—Ethelwerd, *Chronicle*. ii. A. 871. (See also Asser, *Life of Alfred*, year 871.)

Werner the Trumpeter and Margaret von Sackingen

E. Limmer, Artist

WERNER, the Trumpeter of Sackingen, is heard sounding fanfares when the guests are at a feast in honor of the festival of St. Fridolin. Delighted with the music, the Baron sends for him. Werner and the Baron's daughter, Margaret, fall in love at sight. The Sheriff introduces Werner.

"Here's his Grace, our noble Baron;
You have quickly won his favor.
Of your skill he'd have an instance.
Blow, and be your blast successful.

Baron

My young lad, I heard your playing,
Listen now to my suggestion;
Do not leave these our dominions,
Make your house among my people,
Let the magic of your trumpet
Waken anew our love for music.
To my castle go with me,
Will you? Come, give me your hand.

(Margaret approaches Werner.)

Worthy sir! Pray give my father
But this pleasure—please consent!
(Werner gazes a moment intently on Margaret.)

Margaret

Within my heart, how marvellous,
I feel his image dear.
Like living fire perceive this glance,
Yet like an angel mild.
My soul leaps in its joyousness,
And every smart
Forgets my heart,
With every throb it asks,
If this indeed be love?"

Victor Neszler's "Trumpeter of Sackingen."

Notes on Tramps and Migrants

Summary

WERNER THE TRUMPETER AND MARGARET VON SACKINGEN.

White King, the title of the emperor of Muscovy, from the white robes which these kings were accustomed to use.

Sunt qui principem Moscoviæ *Album Regem* noncupant. Ego quidem causam diligenter quærebam, cur *regis albi* nomine appellaretur cum nemo principum Moscoviæ eo titulo antea [*Basilius Ivanwich*] esset usus. . . . Credo autem ut Persam nunc propter *rubea* tegumenta capitis "Kissilpassa" (*i. e.*, rubeum caput) vocant; ita reges Moscoviæ propter *alba* tegumenta "Albos Reges" appellari.—Sigismund.

*** Perhaps it may be explained thus: Muscovy is always called "Russia Alba," as Poland is called "Black Russia."

White King. So Charles I. is called by Herbert. His robe of state was white instead of purple. At his funeral the snow fell so thick upon the pall that it was quite white.—Herbert, *Memoirs* (1764).

White Lady (*The*), "La Dame d'Aprigny," a Norman fée, who used to occupy the site of the present Rue de St. Quentin, at Bayeux.

La Dame Abonde, also a Norman fée.

Vocant dominam Abundiam pro eo quod domibus quas frequentant, abundantiam bonorum temporalium præstare, putantur non aliter tibi sentiendum est neque aliter quam quemadmodum de illis audivisti.—William of Auvergne (1248).

White Lady (*The*), a ghost seen in different castles and palaces belonging to the royal family of Prussia, and supposed to forebode the death of some of the royal family, especially one of the children. The last appearance was in 1879, just prior to the death of Prince Waldemar. Twice she has been heard to speak, *e.g.*: In December, 1628, she appeared in the palace at Berlin, and said in Latin, "I wait for judgment;" and once at the castle of Neuhaus, in Bohemia, when she said to the princess, in German, "It is ten o'clock;" and the lady addressed died in a few weeks.

There are two white ladies, in fact—one the Countess Agnes, of Orlamunde, and the other the Princess Bertha von Rosenberg, who lived in the fifteenth century. The former was buried alive in a vault in the palace. She was the mistress of a margrave of Brandenburgh, by whom she had two sons. When the prince became a widower, Agnes thought he would marry her, but he made the sons an objection, and she poisoned them, for which crime she was buried alive. Another version is that she fell in love with the prince of Parma, and made away with her two daughters, who were an obstacle to her marriage, for which crime she was doomed to "walk the earth" as an apparition.

The Princess Bertha is troubled because an annual gift, which she left to the poor, has been discontinued. She appears dressed in white, and carrying at her side a bunch of keys.

It may interest those who happen to be learned in Berlin legends, to know that the White Lady, whose visits always precede the death of some member of the royal family, was seen on the eve of Prince Waldemar's death. A soldier on guard at the old castle was the witness of the apparition, and in his fright fled to the guard-room, where he was at once arrested for deserting his post.—*Brief,* April 4, 1879.

White Lady of Avenel (2 *syl.*), a tutelary spirit.—Sir W. Scott, *The Monastery* (time, Elizabeth).

White Lady of Ireland (*The*), the banshee or domestic spirit of a family, who takes an interest in its condition, and intimates approaching death by wailing or shrieks.

White Moon (*Knight of the*), Samson Carrasco. He assumed this cognizance

when he went as a knight-errant to encounter Don Quixote. His object was to overthrow the don in combat, and then impose on him the condition of returning home, and abandoning the profession of chivalry for twelve months. By this means he hoped to cure the don of his craze. It all happened as the barber expected; the don was overthrown, and returned to his home, but soon died.—Cervantes, *Don Quixote*, II. iv. 12, etc. (1615).

White Queen (*The*), Mary Queen of Scots (*La Reine Blanche*); so called by the French, because she dressed in white, in mourning for her husband.

White Rose (*The*), the house of York, whose badge it was. The badge of the house of Lancaster was the Red Rose.

Richard de la Pole is often called "The White Rose."

White Rose of England (*The*). Perkin Warbeck was so called by Margaret of Burgundy, sister of Edward IV. (*–1499).

White Rose of Raby (*The*), Cecily, wife of Richard, duke of York, and mother of Edward IV. and Richard III. She was the youngest of twenty-one children.

*** A novel entitled *The White Rose of Raby* was published in 1794.

White Rose of Scotland (*The*), Lady Katherine Gordon, the [? fifth] daughter of George, second earl of Huntly, by his second wife, Princess Annabella Stuart, youngest daughter of James I. of Scotland. She married Perkin Warbeck, the pretender, self-styled Richard, duke of York. (See Warbeck.) She had three husbands after the death of Warbeck.

As Margaret of York, duchess of Burgundy, who out of jealousy of the Lancastrian Henry VII., adopted the cause of Perkin Warbeck, always called him "The White Rose of York;" his wife, Lady Katharine Gordon, was called The White Rose of Scotland.

White Rose of York (*The*), Edward Courtney, earl of Devon, son of the marquis of Exeter. He died at Padua, in Queen Mary's reign (1553).

White Surrey, the favorite charger of Richard III.

> Saddle White Surrey for the field to-morrow.
> Shakespeare, *Richard III.* act v. sc. 3 (1597).

White Tsar of His People. The emperor of Russia is so called, and claims the empire of seventeen crowns.

White Widow (*The*), the duchess of Tyrconnel, wife of Richard Talbot, lord deputy of Ireland under James II. After the death of her husband she supported herself by her needle. She wore a white mask, and dressed in white.—Pennant, *Account of London*, 147 (1790).

White Witch (*A*), a "witch" who employs her power and skill for the benefit and not the harm of her fellow-mortals.

Whites (*The*), an Italian faction of the fourteenth century. The Guelphs of Florence were divided into the *Blacks*, who wished to open their gates to Charles de Valois, and the *Whites*, who opposed him. The poet Dantê, was a "White," and when the "Blacks," in 1302, got the upper hand, he was exiled. During his exile he composed his immortal epic, the *Divina Commedia*.

Werther and Charlotte

A. R. Brendamour, Engraver

WERTHER, a young German student, falls in love with Charlotte, the betrothed of Albert, and afterwards his wife. Werther becomes acquainted with Charlotte's husband, who invites him to stay with him as a guest. In this visit his love blazes out into a terrible passion, and after vainly striving to fight it down, he puts an end to his misery by shooting himself.

"Full of despair, Werther threw himself at Charlotte's feet, seized her hands, and pressed them to his eyes and to his forehead. Her senses were bewildered, she held his hands, pressed them to her bosom; and leaning towards him, with emotions of the tenderest pity, her warm cheek touched his. They lost sight of everything. The world disappeared from their eyes. He clasped her in his arms, strained her to his bosom, and covered her trembling lips with passionate kisses. 'Werther,' she cried, with a faint voice, turning herself away—'Werther!' and with a feeble hand she pushed him from her. At length, with the firm voice of virtue, she exclaimed, 'Werther!'"

Goethe's "Sorrows of Werther."

WERTHER AND CHARLOTTE.

Whitecraft (*John*), innkeeper and miller at Altringham.

Dame Whitecraft, the pretty wife of the above.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Whitfield of the Stage (*The*). Quin was so called by Garrick (1716–1779). Garrick himself is sometimes so denominated also.

Whitney (*James*), the Claude Duval of English highwaymen. He prided himself on being "the glass of fashion and the mould of form." Executed at Porter's Block, near Smithfield (1660–1694).

Whittington (*Dick*), a poor orphan country lad, who heard that London was "paved with gold," and went there to get a living. When reduced to starving point a kind merchant gave him employment in his family to help the cook, but the cook so ill treated him that he ran away. Sitting to rest himself on the roadside, he heard Bow bells, and they seemed to him to say, "Turn again, Whittington, thrice lord mayor of London;" so he returned to his master. By-and-by the master allowed him, with the other servants, to put in an adventure in a ship bound for Morocco. Richard had nothing but a cat, which, however, he sent. Now it happened that the king of Morocco was troubled by mice, which Whittington's cat destroyed; and this so pleased his highness that he bought the mouser at a fabulous price. Dick commenced business with this money, soon rose to great wealth, married his master's daughter, was knighted, and thrice elected lord mayor of London—in 1398, 1406 and 1419.

*** A cat is a brig built on the Norwegian model, with narrow stern, projecting quarters and deep waist.

Another solution is the word *achat*, "barter."

Keis, the son of a poor widow of Siraf, embarked for India with his sole property, a cat. He arrived at a time when the palace was so infested by mice and rats that they actually seized the king's food. This cat cleared the palace of its vermin, and was purchased for a large sum of money, which enriched the widow's son. — Sir William Ouseley (a Persian story).

Alphonso, a Portuguese, being wrecked on the coast of Guinea, had a cat, which the king bought for its weight in gold. With this money Alphonso traded, and in five years made £6000, returned to Portugal, and became in fifteen years the third magnate of the kingdom.—*Description of Guinea.*

*** See Keightley, *Tales and Popular Fictions*, 241–266.

Whittle (*Thomas*), an old man of 63, who wants to cajole his nephew out of his lady-love, the Widow Brady, only 23 years of age. To this end he assumes the airs, the dress, the manners, and the walk of a beau. For his thick flannels he puts on a cambric shirt, open waist-coat, and ruffles; for his Welsh wig he wears a pigtail and chapeau bras; for his thick cork soles he trips like a dandy in pumps. He smirks, he titters, he tries to be quite killing. He discards history and solid reading for the *Amorous Repository*, *Cupid's Revels*, *Hymen's Delight*, and Ovid's *Art of Love*. In order to get rid of him, the gay young widow assumes to be a boisterous, rollicking, extravagant, low Irishwoman, deeply in debt, and utterly reckless. Old Whittle is thoroughly alarmed, induces his nephew to take the widow off his hands, and gives him £5000 for doing so.—Garrick, *The Irish Widow* (1757).

Who's The Dupe? Abraham Doiley is a retired slop-seller, with £80,000 or more. Being himself wholly uneducated, he is a great admirer of "larning," and resolves that his daughter Elizabeth shall marry a great scholar. Elizabeth is in love with Captain Granger, but the old slop-seller has fixed his heart on a Mr. Gradus, an Oxford pedant. The question is how to bring the old man round. Gradus is persuaded to change his style of dress to please the lady, and Granger is introduced as a learned pundit. The old man resolves to pit together the two aspirants, and give Elizabeth to the best scholar. Gradus quotes two lines of Greek, in which the word *panta* occurs four times; Granger gives some three or four lines of English fustian. Gradus tells the old man that what Granger said was mere English; but Doiley, in the utmost indignation, replies, "Do you think I don't know my own mother tongue? Off with your *pantry*, which you call Greek! t'other is the man for my money;" and he gives his daughter to the captain.—Mrs. Cowley, *Who's the Dupe?*

Whole Duty of Man (*The*). Sir James Wellwood Moncrieff, bart., was so called by Jeffrey (1776–1851).

Wickfield (*Mr.*), a lawyer, father of Agnes. The "'umble" Uriah Heep was his clerk.

Agnes Wickfield, daughter of Mr. Wickfield; a young lady of sound sense and domestic habits, lady-like and affectionate. She is the second wife of David Copperfield.—C. Dickens, *David Copperfield* (1849).

Wickam (*Mrs.*), a waiter's wife. Mrs. Wickam was a meek, drooping woman, always ready to pity herself or to be pitied, and with a depressing habit of prognosticating evil. She succeeded Polly Toodles as nurse to Paul Dombey.—C. Dickens, *Dombey and Son* (1846).

Wicliffe, called "The Morning Star of the Reformation" (1324–1384).

Widdrington (*Roger*), a gallant squire, mentioned in the ballad of *Chevy Chase*. He fought "upon his stumps," after he lost his legs. (See Benbow.)

Widenostrils (in French *Bringuenarilles*), a huge giant, who had swallowed every pan, skillet, kettle, frying-pan, dripping-pan, saucepan and caldron in the land, for want of windmills, his usual food. He was ultimately killed by eating a lump of fresh butter at the mouth of a hot oven, by the advice of his physician.—Rabelais, *Pantagruel*, iv. 17 (1545).

Widerolf, bishop of Strasbourg (997), was devoured by mice in the seventeenth year of his episcopate, because he suppressed the convent of Seltzen on the Rhine. (See Hatto.)

Widow, in the *Deserted Village* (*Goldsmith*). "All the bloomy flush of life is fled" from Auburn:

All but yon widowed, solitary thing,
That feebly bends beside the plashy spring;
She, wretched matron, forced in age, for bread,
To strip the brook, with mantling cresses spread,
To pick her wintry faggot from the thorn,
To seek her nightly shed, and weep till morn;
She only left of all the harmless train,
The sad historian of the pensive plain.

Her name was Catherine Geraghty.

Widow (*The*), courted by Sir Hudibras, was the relict of Amminadab Wilmer or Willmot, an independent, slain at Edgehill. She was left with a fortune of £200

a year. The knight's "Epistle to the Lady" and the "Lady's Reply," in which she declines his offer, are usually appended to the poem entitled *Hudibras*.

Widow Bedott, relict of Hezekiah, and willing to be consoled. Garrulous, silly and full of sentimental affectations. —Francis M. Whitcher (1856).

Widow Blackacre, a perverse, bustling, masculine, pettifogging, litigious woman.—Wycherly, *The Plain Dealer* (1677).

Widow Flockhart, landlady at Waverley's lodgings in the Canongate.—Sir W. Scott, *Waverley* (time, George II.).

Wieland's Sword, Balmung. It was so sharp that it cleft Amilias in twain without his knowing it; when, however, he attempted to stir, he fell into two pieces. —*Scandinavian Mythology.*

Wiever (*Old*), a preacher and old conspirator.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Wife (*The*), a drama by S. Knowles (1833). Mariana, daughter of a Swiss burgher, nursed Leonardo in a dangerous sickness—an avalanche had fallen on him, and his life was despaired of, but he recovered, and fell in love with his young and beautiful nurse. Leonardo intended to return to Mantua, but was kept a prisoner by a gang of thieves, and Mariana followed him, for she found life intolerable without him. Here Count Florio fell in love with her, and obtained her guardian's consent to marry her; but Mariana refused to do so, and was arraigned before the duke (Ferrardo), who gave judgment against her. Leonardo was at the trial disguised, but, throwing off his mask, was found to be the real duke supposed to be dead. He assumed his rank, and married Mariana; but, being called to the wars, left Ferrardo regent. Ferrardo, being a villain, hatched up a plot against the bride, of infidelity to her lord, but Leonardo would give no credit to it, and the whole scheme of villainy was fully exposed.

*** Shakespeare's *Measure for Measure* probably gave Knowles some hints for his plot.

Wife for a Month (*A*), a drama by Beaumont and Fletcher (1624). The "wife" is Evanthê (3 *syl.*), the chaste wife of Valerio, pursued by Frederick, the licentious brother of Alphonso, king of Naples. She repels his base advances, and, to punish her, he offers to give her to any one for one month, at the end of which time whoever accepts her is to die. No one appears, and the lady is restored to her husband.

Wife of Bath, one of the pilgrims to the shrine of Thomas à Becket.—Chaucer. *Canterbury Tales* (1388).

Wife of Bath's Tale. One of King Arthur's knight's was condemned to death for ill-using a lady, but Guinever interceded for him, and the king gave him over to her to do what she liked. The queen said she would spare his life, if, by that day twelve months, he would tell her "What is that which woman loves best?" The knight seeks far and wide for a solution, but in his despair he meets a hideous old woman who promises to give him the answer if he will grant her one request, which is, to marry her. The knight could not bring himself to embrace so gruesome

a bride, but she persuaded him that it was better to have a faithful wife even if she were old and ugly, than one young and beautiful, but untrue. The knight yields, and in the morning he wakes to find a lovely woman by his side, who tells him that what a woman likes best is to have her own way.—Chaucer, *Canterbury Tales* ("The Wife of Bath's Tale," 1388).

*** This tale is a very old one, and appears in various languages; European and Oriental. It is one of those told by Gower in his *Confessio Amantis*, where Florent promises to marry a deformed old hag, who in reward for his complaisance helps him to the solution of a riddle.

Wigged Prince (*The Best*). The guardian, uncle-in-law and first cousin of the duke of Brunswick was called "The Best Wigged Prince in Christendom."

Wild (*Jonathan*), a cool, calculating, heartless villain, with the voice of a Stentor. He was born at Wolverhampton, in Staffordshire, and, like Jack Sheppard, was the son of a carpenter.

He had ten maxims: (1) Never do more mischief than is absolutely necessary for success; (2) Know no distinction, but let self-interest be the one principle of action; (3) Let not your shirt know the thoughts of your heart; (4) Never forgive an enemy; (5) Shun poverty and distress; (6) Foment jealousies in your gang; (7) A good name, like money, must be risked in speculation; (8) Counterfeit virtues are as good as real ones, for few know paste from diamonds; (9) Be your own trumpeter, and don't be afraid of blowing loud; (10) Keep hatred concealed in the heart, but wear the face of a friend.

Jonathan Wild married six wives. Being employed for a time as a detective, he brought to the gallows thirty-five highwaymen, twenty-two burglars and ten returned convicts. He was himself executed at last at Tyburn for house-breaking (1682–1725).

Daniel Defoe has made *Jonathan Wild* the hero of a romance (1725). Fielding did the same in 1743. The hero in these romances is a coward, traitor, hypocrite and tyrant, unrelieved by human feeling, and never betrayed into a kind or good action. The character is historic, but the adventures are in a measure fictitious.

Wild Boar of Ardennes, William de la Marck.—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

*** The Count de la Marck was third son of John, count de la Marck and Aremberg. He was arrested at Utrecht, and beheaded by order of Maximilian, emperor of Austria, in 1485.

Wild Boy of Hameln, a human being found in the forest of Hertswold, in Hanover. He walked on all fours, climbed trees like a monkey, fed on grass and leaves, and could never be taught to articulate a single word. He was discovered in 1725, was called "Peter, the Wild Boy," and died at Broadway Farm, near Berkhampstead, in 1785.

*** Mdlle. Lablanc was a wild girl found by the villagers of Soigny, near Chalons, in 1731. She died in Paris in 1780.

Wild Goose Chase (*The*), a comedy by Beaumont and Fletcher (1652). The "wild goose" is Mirabel, who is "chased" and caught by Oriana, whom he once despised.

Wild Horses (*Death by*). The hands and feet of the victim were fastened to two or four wild horses, and the horses, being urged forward, ran in different directions, tearing the victim limb from limb.

Mettius Suffetius was fastened to two chariots, which were driven in opposite directions. This was for deserting the Roman standard (B.C. 669).—Livy, *Annals*, i. 28.

Salcède, a Spaniard, employed by Henri III. to assassinate Henri de Guise, failed in his attempt, and was torn limb from limb by four wild horses.

Nicholas de Salvado was torn to pieces by wild horses for attempting the life of William, prince of Orange.

Balthazar de Gerrard was similarly punished for assassinating the same prince (1584).

John Chastel was torn to pieces by wild horses for attempting the life of Henri IV. of France (1594).

François Ravaillac suffered a similar death for assassinating the same prince (1610).

Wild Huntsman (*The*), a spectral hunter with dogs, who frequents the Black Forest to chase wild animals.—Sir W. Scott, *Wild Huntsman* (from Bürger's ballad).

*** The legend is that this huntsman was a Jew, who would not suffer Jesus to drink from a horse-trough, but pointed to some water collected in a hoof-print, and bade Him go there and drink.—Kuhn von Schwarz, *Nordd. Sagen*, 499.

The French story of *Le Grand Veneur* is laid in Fontainbleau Forest, and is supposed to refer to St. Hubert.—Father Matthieu.

The English name is "Herne, the Hunter," once a keeper in Windsor Forest.—Shakespeare, *Merry Wives of Windsor*, act iv. sc. 4.

The Scotch poem called *Albania* contains a full description of the wild huntsman.

*** The subject has been made into a ballad by Bürger, entitled *Der Wilde Jäger*.

Wild Man of the Forest, Orson, brother of Valentine, and nephew of King Pepin.—*Valentine and Orson* (fifteenth century).

Wild Oats, a drama by John O'Keefe (1798).

Wild Wenlock, kinsman of Sir Hugo de Lacy, besieged by insurgents, who cut off his head.—Sir W. Scott, *The Betrothed* (time, Henry II.).

Wildair (*Sir Harry*), the hero of a comedy so called by Farquhar (1701). The same character had been introduced in the *Constant Couple* (1700), by the same author. Sir Harry is a gay profligate, not altogether selfish and abandoned, but very free and of easy morals. This was Wilks's and Peg Woffington's great part.

Their Wildairs, Sir John Brutes, Lady Touchwoods and Mrs. Frails are conventional reproductions of those wild gallants and demireps which figure in the licentious dramas of Dryden and Shadwell.—Sir W. Scott.

*** "Sir John Brute," in *The Provoked Wife* (Vanbrugh); "Lady Touchwood," in *The Belle's Stratagem* (Mrs. Cowley); "Mrs. Frail," in Congreve's *Love for Love*.

Wildblood of the Vale (*Young Dick*), a friend of Sir Geoffrey Peveril.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Wilde (*Johnny*), a small farmer of Rodenkirchen, in the isle of Rügen. One day he found a little glass slipper belonging to one of the hill-folk. Next day a little brownie, in the character of a merchant, came to redeem it, and Johnny Wilde demanded as the price "that he

should find a gold ducat in every furrow he ploughed." The bargain was concluded, but before the year was over he had worked himself to death looking for ducats in the furrows which he ploughed. —*Rügen Tradition.*

Wildenhaim (*Baron*), father of Amelia. In his youth he seduced Agatha Friburg, whom he deserted. Agatha bore a son, Frederick, who in due time became a soldier. Coming home on furlough, he found his mother on the point of starvation, and, going to beg alms, met the baron with his gun, asked alms of him, and received a shilling. He demanded more money, and, being refused, collared the baron, but was soon seized by the keepers, and shut up in the castle dungeon. Here he was visited by the chaplain, and it came out that the baron was his father. As the baron was a widower, he married Agatha, and Frederick became his heir.

Amelia Wildenhaim, daughter of the baron. A proposal was made to marry her to Count Cassel, but, as the count was a conceited puppy, without "brains in his head or a heart in his bosom," she would have nothing to say to him. She showed her love to Anhalt, a young clergyman, and her father gave his consent to the match.—Mrs. Inchbald, *Lovers' Vows* (altered from Kotzebue, 1800).

Wildfire (*Madge*), the insane daughter of old Meg Murdochson, the gypsy thief. Madge had been seduced when a girl, and this, with the murder of her infant, had turned her brain.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

Wilding (*Jack*), a young gentleman fresh from Oxford, who fabricates the most ridiculous tales, which he tries to pass off for facts; speaks of his adventures in America, which he has never seen; of his being entrapped into marriage with a Miss Sibthorpe, a pure invention. Accidentally meeting a Miss Grantam, he sends his man to learn her name, and is told it is Miss Godfrey, an heiress. On this incident the humor of the drama hinges. When Miss Godfrey is presented to him he does not know her, and a person rushes in who declares she is his wife, and that her maiden name was Sibthorpe It is now Wilding's turn to be dumbfounded, and, wholly unable to unravel the mystery, he rushes forth, believing the world is a Bedlam let loose.—S. Foote, *The Liar* (1761).

Wilding (*Sir Jasper*), an ignorant but wealthy country gentleman, fond of foxhunting. He dresses in London like a foxhunter, and speaks with a "Hoic! tally-ho!"

Young Wilding, son of Sir Jasper, about to marry the daughter of old Philpot for the dot she will bring him.

Maria Wilding, the lively, witty, high-spirited daughter of Sir Jasper, in love with Charles Beaufort. Her father wants her to marry George Philpot, but she frightens the booby out of his wits by her knowledge of books and assumed eccentricities.—Murphy, *The Citizen*, (1757 or 1761).

Wildrake, a country squire, delighting in horses, dogs, and field sports. He was in love with "neighbor Constance," daughter of Sir William Fondlove, with whom he used to romp and quarrel in childhood. He learned to love Constance; and Constance loved the squire, but knew it not till she feared he was going to marry another. When they each discovered the state of their hearts, they agreed to become man and wife.—S. Knowles, *The Love-Chase* (1837).

Wildrake (*Roger*), a dissipated royalist. —Sir W. Scott, *Woodstock* (time, Commonwealth).

Wilhelmi'na [BUNDLE], daughter of Bundle, the gardener. Tom Tug, the waterman, and Robin, the gardener, sought her in marriage. The father preferred honest Tom Tug, but the mother liked better the sentimental and fine-phrased Robin. Wilhelmina said he who first did any act to deserve her love should have it. Tom Tug, by winning the waterman's badge, carried off the bride.—C. Dibdin, *The Waterman* (1774).

Wilfer (*Reginald*), called by his wife R. W., and by his fellow clerks Rumty. He was clerk in the drug-house of Chicksey, Stobbles and Veneering. In person Mr. Wilfer resembled an overgrown cherub; in manner he was shy and retiring.

Mr. Reginald Wilfer was a poor clerk, so poor indeed that he had never yet attained the modest object of his ambition, which was to wear a complete new suit of clothes, hat and boots included, at one time. His black hat was brown before he could afford a coat; his pantaloons were white at the seams and knees before he could buy a pair of boots; his boots had worn out before he could treat himself to new pantaloons; and by the time he worked round to the hat again, that shining modern article roofed in an ancient ruin of various periods.—Ch. iv.

Mrs. Wilfer, wife of Mr. Reginald. A most majestic woman, tall and angular. She wore gloves, and a pocket-handkerchief tied under her chin. A patronizing, condescending woman was Mrs. Wilfer, with a mighty idea of her own importance. "Viper!" "Ingrate!" and such like epithets were household words with her.

Bella Wilfer, daughter of Mr. and Mrs. Wilfer. A wayward, playful, affectionate, spoilt beauty, "giddy from the want of some sustaining purpose, and capricious because she was always fluttering among little things." Bella was so pretty, so womanly, and yet so childish that she was always captivating. She spoke of herself as "the lovely woman," and delighted in "doing the hair of the family." Bella Wilfer married John Harmon (John Rokesmith), the secretary of Mr. Boffin, "the golden dustman."

Lavinia Wilfer, youngest sister of Bella, and called "The Irrepressible." Lavinia was a tart, pert girl, but succeeded in catching George Samson in the toils of wedlock.—C. Dickens, *Our Mutual Friend* (1864).

Wilford, in love with Emily, the companion of his sister, Miss Wilford. This attachment coming to the knowledge of Wilford's uncle and guardian, was disapproved of by him; so he sent the young man to the Continent, and dismissed the young lady. Emily went to live with Goodman Fairlop, the woodman, and there Wilford discovered her in an archery match. The engagement was renewed, and ended in marriage.—Sir H. B. Dudley, *The Woodman* (1771).

Wilford, secretary of Sir Edward Mortimer, and the suitor of Barbara Rawbold (daughter of a poacher). Curious to know what weighed on his master's mind, he pried into an iron chest in Sir Edward's library; but while so engaged, Sir Edward entered and threatened to shoot him. He relented, however, and having sworn Wilford to secrecy, told him how and why he had committed murder. Wilford, unable to endure the watchful and jealous eye of his master, ran away; but Sir Edward dogged him from place to place, and at length arrested him on the charge of theft. Of course, the charge broke down, Wilford was acquitted, Sir Edward confessed

himself a murderer, and died. (See WILLIAMS, CALEB.)—G. Colman, *The Iron Chest* (1796).

*** This is a dramatic version of Godwin's novel called *Caleb Williams* (1794). Wilford is "Caleb Williams," and Sir Edward Mortimer is "Falkland."

Wilford, supposed to be earl of Rochdale. Three things he had a passion for: "the finest hound, the finest horse, and the finest wife in the three kingdoms." It turned out that Master Walter, "the hunchback," was the earl of Rochdale, and Wilford was no one.—S. Knowles, *The Hunchback* (1831).

Wilford (*Lord*), the truant son of Lord Woodville, who fell in love with Bess, the daughter of the "blind beggar of Bethnal Green." He saw her by accident in London, lost sight of her, but resolved not to rest night or day till he found her; and, said he, "If I find her not, I'm tenant of the house the sexton builds." Bess was discovered in the Queen's Arms inn, Romford, and turned out to be his cousin.—S. Knowles, *The Beggar of Bethnal Green* (1834).

Wilfred, "the fool," one of the sons of Sir Hildebrand Osbaldistone, of Osbaldistone Hall.—Sir W. Scott, *Rob Roy* (time, George I.).

Wilfrid, son of Oswald Wycliffe; in love with Matilda, heiress of Rokeby's knight. After various villainies, Oswald forced from Matilda a promise to marry Wilfrid. Wilfrid thanked her for the promise, and fell dead at her feet.—Sir W. Scott, *Rokeby* (1813).

Wilfrid or **Wilfrith** (*St.*). In 681, the Bishop Wilfrith, who had been bishop of York, being deprived of his see, came to Sussex, and did much to civilize the people. He taught them how to catch fish generally, for before they only knew how to catch eels. He founded the bishopric of the South Saxons at Selsey, afterwards removed to Chichester, founded the monastery of Ripon, built several ecclesiastical edifices, and died in 709.

St. Wilfrid, sent from York into the realms received
(Whom the Northumbrian folk had of his see bereaved),
And on the south of Thames a seat did him afford,
By whom the people first received the saving word.

Drayton, *Polyolbion*, xi. (1613).

Wilhelm Meister [*Mice.ter*], the hero and title of a philosophic novel by Goethe. This is considered to be the first true German novel. It consists of two parts published under two titles, viz., *The Apprenticeship of Wilhelm Meister* (1794–96), and *The Travels of Wilhelm Meister* (1821).

Wilkins (*Peter*), Robert Pultock, of Clement's inn, author of *The Life and Adventures of Peter Wilkins, a Cornish Man* (1750).

The tale is this: Peter Wilkins is a mariner, thrown on a desert shore. In time he furnishes himself from the wreck with many necessaries, and discovers that the country is frequented by a beautiful winged race called glumms and gawreys, whose wings when folded, serve them for dress, and when spread, are used for flight. Peter marries a gawrey, by name Youwarkee, and accompanies her to Nosmnbdsgrsutt, a land of semi-darkness, where he remains many years.

Peter Wilkins is a work of uncommon beauty. —Coleridge, *Table Talk* (1835).

Wilkinson (*James*), servant to Mr. Fairford, the lawyer.—Sir W. Scott, *Redgauntlet* (time, George III.).

Will (*Belted*), William, Lord Howard, warden of the western marches (1563–1640).

> His Bilboa blade, by Marchmen felt,
> Hung in a broad and studded belt;
> Hence, in rude phrase, the Borderers still
> Called noble Howard "Belted Will."
> Sir W. Scott, *Lay of the Last Minstrel* (1805).

Will Laud, a smuggler, with whom Margaret Catchpole (*q.v.*) falls in love. He persuades her to escape from Ipswich jail, and supplies her with a seaman's dress. The two are overtaken, and Laud is shot in attempting to prevent the recapture of Margaret.—Rev. R. Cobbold, *Margaret Catchpole.*

Will and Jean, a poetic story by Hector Macneill (1789). Willie Gairlace was once the glory of the town, and he married Jeanie Miller. Just about this time Maggie Howe opened a spirit shop in the village, and Willie fell to drinking. Having reduced himself to beggary, he enlisted as a soldier, and Jeanie had "to beg her bread." Willie, having lost his leg in battle, was put on the Chelsea "bounty list;" and Jeanie was placed, by the duchess of Buccleuch, in an alms-cottage. Willie contrived to reach the cottage and

> Jean anee mair, in fond affection,
> Clasped her Willie to her breast.

Willet (*John*), landlord of the Maypole inn. A burly man, large-headed, with a flat face, betokening profound obstinacy and slowness of apprehension, combined with a strong reliance on his own merits. John Willet was one of the most dogged and positive fellows in existence, always sure that he was right, and that every one who differed from him was wrong. He ultimately resigned the Maypole to his son, Joe, and retired to a cottage in Chigwell, with a small garden, in which Joe had a Maypole erected for the delectation of his aged father. Here at dayfall assembled his old chums, to smoke, and prose, and doze, and drink the evenings away; and here the old man played the landlord, scoring up huge debits in chalk to his heart's delight. He lived in the cottage a sleepy life for seven years, and then slept the sleep which knows no waking.

Joe Willet, son of the landlord, a broad-shouldered, strapping young fellow of 20. Being bullied and brow-beaten by his father, he ran away and enlisted for a soldier, lost his right arm in America, and was dismissed the service. He returned to England, married Dolly Varden, and became landlord of the Maypole, where he prospered and had a large family.—C. Dickens, *Barnaby Rudge* (1841).

William, archbishop of Orange, an ecclesiastic who besought Pope Urban on his knees to permit him to join the crusaders, and, having obtained permission, led 400 men to the siege of Jerusalem.—Tasso, *Jerusalem Delivered* (1575).

William, youngest son of William Rufus. He was the leader of a large army of British bowmen and Irish volunteers in the crusading army.—Tasso, *Jerusalem Delivered*, iii. (1575).

*** William Rufus was never married.

William, footman to Lovemore, sweet upon Muslin, the lady's maid. He is fond of cards, and is a below-stairs imitation of the high-life vices of the latter half of the

eighteenth century.—A. Murphy, *The Way to Keep Him* (1760).

William, a serving-lad at Arnheim Castle.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

William (*Lord*), master of Erlingford. His elder brother, at death, committed to his charge Edmund, the rightful heir, a mere child; but William cast the child into the Severn, and seized the inheritance. One anniversary, the Severn overflowed its banks, and the castle was surrounded; a boat came by, and Lord William entered. The boatman thought he heard the voice of a child—nay, he felt sure he saw a child in the water, and bade Lord William stretch out his hand to take it in. Lord Willaim seized the child's hand; it was lifeless and clammy, heavy and inert. It pulled the boat under water, and Lord William was drowned, but no one heard his piercing cry of agony.—R. Southey, *Lord William* (a ballad, 1804).

William and Margaret, a ballad by Mallet. William promised marriage to Margaret, deserted her, and she died "consumed in early prime." Her ghost reproved the faithless swain, who "quaked in every limb," and, raving,

> He hy'd him to the fatal place,
> Where Margaret's body lay;
> And stretch'd him on the grass-green turf
> That wrapt her breathless clay.
>
> And thrice he call'd on Margaret's name,
> And thrice he wept full sore;
> Then laid his cheek to her cold grave,
> And word spake never more.

William, king of Scotland, introduced by Sir W. Scott in *The Talisman* (1825).

William of Cloudesley (3 *syl.*), a north country outlaw, associated with Adam Bell and Clym of the Clough (*Clement of the Cliff*). He lived in Englewood Forest, near Carlisle. Adam Bell and Clym of the Clough were single men, but William had a wife named Alyce, and "children three," living at Carlisle. The three outlaws went to London to ask pardon of the king, and the king, at the queen's intercession, granted it. He then took them to a field to see them shoot. William first cleft in two a hazel wand at a distance of 200 feet; after this he bound his eldest son to a stake, put an apple on his head, and, at a distance of "six score paces," cleft the apple in two without touching the boy. The king was so delighted that he made William "a gentlemen of fe," made his son a royal butler, the queen took Alyce for her "chief gentlewoman," and the two companions were appointed yeoman of the bed-chamber.—Percy, *Reliques* ("Adam Bell," etc.), I. ii. 1.

William of Goldsbrough, one of the companions of Robin Hood, mentioned in Grafton's *Olde and Auncient Pamphlet* (sixteenth century).

William of Norwich (*Saint*), a child said to have been crucified by the Jews in 1137. (See Hugh of Lincoln and Werner.)

> Two boys of tender age, those saints ensue,
> Of Norwich, William was, of Lincoln, Hugh.
> Whom th' unbelieving Jews (rebellious that abide),
> In mockery of our Christ, at Easter crucified.
> Drayton, *Polyolbion*, xxiv. (1622).

William-with-the-Long-Sword, the earl of Salisbury. He was the natural brother of Richard Cœur de Lion.—Sir W. Scott, *The Talisman* (time, Richard I.).

Williams (*Caleb*), a lad in the service of Falkland. Falkland, irritated by cruelty and insult, commits a murder, which is attributed to another. Williams, by accident, obtains a clue to the real facts; and Falkland, knowing it, extorts from him an oath of secrecy, and then tells him the whole story. The lad, finding life in Falkland's house insupportable, from the ceaseless suspicion to which he is exposed, makes his escape, and is pursued by Falkland with relentless persecution. At last Williams is accused by Falkland of robbery, and, the facts of the case being disclosed, Falkland dies of shame and a broken spirit. (See WILFORD.)—W. Godwin, *Caleb Williams* (1794).

*** The novel was dramatized by G. Colman, under the title of *The Iron Chest* (1796). Caleb Williams is called "Wilford," and Falkland is "Sir Edward Mortimer."

Williams (*Ned*), the sweetheart of Cicely Jopson, farmer, near Clifton.

Farmer Williams, Ned's father.—Sir W. Scott, *Waverley* (time, George II.).

Willie, clerk to Andrew Skurliewhitter, the scrivener.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Willieson (*William*), a brig-owner, one of the Jacobite conspirators under the laird of Ellieslaw.—Sir W. Scott, *The Black Dwarf* (time, Anne).

Williewald of Geierstein (*Count*), father of Count Arnold of Geierstein, *alias* Arnold Biederman (landamman of Unterwalden).—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Will-o'-the-Flat, one of the huntsmen near Charlie's Hope farm.—Sir W. Scott, *Guy Mannering* (time, George II.).

Willoughby (*Lord*), of Queen Elizabeth's court.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

Willy, a shepherd to whom Thomalin tells the tale of his battle with Cupid (Ecl. iii). (See THOMALIN.) In Ecl. viii. he is introduced again, contending with Perigot for the prize of poetry, Cuddy being chosen umpire. Cuddy declares himself quite unable to decide the contest, for both deserve the prize.—Spenser, *The Shepheardes Calendar* (1579).

Wilmot. There are three of the name in *Fatal Curiosity* (1736), by George Lillo, viz., old Wilmot, his wife, Agnes, and their son, young Wilmot, supposed to have perished at sea. The young man, however, is not drowned, but goes to India, makes his fortune, and returns, unknown to any one of his friends. He goes in disguise to his parents, and deposits with them a casket. Curiosity induces Agnes to open it, and when she sees that it contains jewels, she and her husband resolve to murder the owner and appropriate the contents of the casket. No sooner have they committed the fatal deed than they discover it is their own son whom they have killed; whereupon the old man stabs first his wife and then himself.

The harrowing details of this tragedy are powerfully depicted; and the agonies of old Wilmot constitute one of the most appalling and affecting incidents in the drama.—R. Chambers, *English Literature*, i. 592.

Old Wilmot's charaeter, as the needy man who had known better days, exhibits a mind naturally good, but prepared for acting evil.—Sir W. Scott, *The Drama.*

Wilmot (*Miss Arabella*), a clergyman's

daughter, beloved by George Primrose, eldest son of the vicar of Wakefield, whom ultimately she marries.—Goldsmith, *Vicar of Wakefield* (1766).

Wilmot (*Lord*), earl of Rochester, of the court of Charles II.—Sir W. Scott, *Woodstock* (time, Commonwealth).

Wilsa, the mulatto girl of Dame Ursley Suddlechop, the barber's wife.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Wilson (*Alison*), the old housekeeper of Colonel Silas Morton of Milnwood.—Sir W. Scott, *Old Mortality* (time, Charles II.).

Wilson (*Andrew*), smuggler; the comrade of Geordie Robertson. He was hanged. —Sir W. Scott, *Heart of Midlothian* (time, George II.).

Wilson (*Bob*), groom of Sir William Ashton, the lord keeper of Scotland.—Sir W. Scott, *Bride of Lammermoor* (time, William III.).

Wilson (*Christie*), a character in the introduction of the *Black Dwarf*, by Sir W. Scott.

Wilson (*John*), groom of Mr. Godfrey Bertram, laird of Ellangowan.—Sir W. Scott, *Guy Mannering* (time, George II.).

Wilton (*Ralph de*), the accepted suitor of Lady Clare, daughter of the earl of Gloucester. When Lord Marmion overcame Ralph de Wilton in the ordeal of battle, and left him for dead on the field, Lady Clare took refuge in Whitby Convent. By Marmion's desire she was removed from the convent to Tantallon Hall, where she met Ralph, who had been cured of his wounds. Ralph, being knighted by Douglas, married the Lady Clare.—Sir W. Scott, *Marmion* (1808).

Wimble (*Will*), a character in Addison's *Spectator*, simple, good-natured, and officious.

*** Will Wimble in the flesh was Thomas Morecroft, of Dublin (*–1741).

Wimbledon (*The Philosopher of*), John Horne Tooke, who lived at Wimbledon, near London (1736–1812).

Winchester (*The bishop of*), Lancelot Andrews. The name is not given in the novel, but the date of the novel is 1620, and Dr. Andrews was translated from Ely to Winchester in February, 1618–19; and died in 1626.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Wind Sold. At one time the Finlanders and Laplanders drove a profitable trade by the sale of winds. After being paid they knitted three magical knots, and told the buyer that when he untied the first he would have a good gale; when the second, a strong wind; and when the third, a severe tempest.—Olaus Magnus, *History of the Goths, etc.*, 47 (1658).

King Eric of Sweden was quite a potentate of these elements, and could change them at pleasure by merely shifting his cap.

Bessie Millie, of Pomo'na, in the Orkney Islands, helped to eke out her living (even so late as 1814) by selling favorable winds to mariners, for the small sum of sixpence per vessel.

Winds were also at one time sold at Mont St. Michel, in Normandy, by nine druidesses, who likewise sold arrows to charm away storms. These arrows were

to be shot off by a young man 25 years of age.

*** Witches generally were supposed to sell wind.

'Oons! I'll marry a Lapland witch as soon, and live upon selling contrary winds and wrecked vessels.—W. Congreve, *Love for Love*, iii. (1695).

In Ireland and in Denmark both,
Witches for gold will sell a man a wind,
Which, in the corner of a napkin wrapped,
Shall blow him safe unto what coast he will.
Summer, *Last Will and Test.* (1600).

*** See note to the *Pirate:* "Sale of Winds" (*Waverley Novels*, xxiv. 136).

When Ulysses left the island of Æolus, whom Jupiter had made keeper of the winds, Æolus bound the storm-winds in an ox's bladder, and tied it in the ship that not even a little breath might escape. Then he sent the west wind to waft the ship onward. While Ulysses was asleep his companions, thinking a treasure was concealed in the bladder, loosed the skin, and all the winds rushed out. The ship was driven back to the island of Æolus, who refused to let them land, believing that they must be hated by the gods.

Winds (*The*), according to Hesiod, were the sons of Astræus and Aurora.

You nymphs, the winged offspring which of old
Aurora to divine Astræus bore.
Akenside, *Hymn to the Naiads* (1767).

Winds and Tides. Nicholas of Lyn, an Oxford scholar and friar, was a great navigator. He "took the height of mountains with his astrolobe," and taught that there were four whirlpools like the Maelström of Norway—one in each quarter of the globe, from which the four winds issue, and which are the cause of the tides.

One Nicholas of Lyn
The whirlpools of the seas did come to understand, . . .
For such immeasured pools, philosophers agree,
I' the four parts of the world undoubtedly there be,
From which they have supposed nature the winds doth raise,
And from them too proceed the flowing of the seas.
Drayton, *Polyolbion*, xix. (1622).

Windmill With a Weather-Cock Atop (*The*). Goodwyn, a puritan divine, of St. Margaret's, London, was so called (1593–1651).

Windmills. Don Quixote, seeing some thirty or forty windmills, insisted that they were giants, and, running a tilt at one of them, thrust his spear into the sails; whereupon the sail raised both man and horse into the air, and shivered the knight's lance into splinters. When Don Quixote was thrown to the ground, he persisted in saying that his enemy, Freston, had transformed the giants into windmills merely to rob him of his honor, but notwithstanding, the windmills were in reality giants in disguise. This is the first adventure of the knight.—Cervantes, *Don Quixote*, I. i. 8 (1605).

Windmills. The giant Widenostrils lived on windmills. (See Widenostrils.) Rabelais, *Pantagruel*, iv. 17 (1545).

Windsor (*The Rev. Mr.*), a friend of Master George Heriot, the king's goldsmith.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Windsor Beauties (*The*), Anne Hyde, duchess of York, and her twelve ladies in the court of Charles II., painted by Sir Peter Lely, at the request of Anne Hyde. Conspicuous in her train of Hebês was

Frances Jennings, eldest daughter of Richard Jennings of Standridge, near St. Alban's.

Windsor Sentinel (*The*), who heard St. Paul's clock strike thirteen, was John Hatfield, who died at his house in Glasshouse Yard, Aldersgate, June 18, 1770, aged 102.

Wingate (*Master Jasper*), the steward at Avenel Castle.—Sir W. Scott, *The Abbot* (time, Elizabeth).

Wingfield, a citizen of Perth, whose trade was feather-dressing.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Wingfield (*Ambrose*), employed at Osbaldistone Hall.

Lancie Wingfield, one of the men employed at Osbaldistone Hall.—Sir W. Scott, *Rob Roy* (time, George I.).

Wing-the-Wind (*Michael*), a servant at Holyrood Palace, and the friend of Adam Woodcock.— Sir W. Scott, *The Abbot* (time, Elizabeth).

Winifred, heroine of *The Last Meeting*, by Brander Matthews. In defiance of all innuendoes and arguments, she remains true to her lover throughout the period of his mysterious absence.

Winifrid (*St.*), patron saint of virgins; beheaded by Caradoc, for refusing to marry him. The tears she shed became the fountain called "St. Winifrid's Well," the waters of which not only cure all sorts of diseases, but are so buoyant that nothing sinks to the bottom. St. Winifrid's blood stained the gravel in the neighborhood red, and her hair became moss. Drayton has given this legend in verse in his *Polyolbion*, x. (1612).

Winkle (*Nathaniel*), M.P.C., a young cockney sportsman, considered by his companions to be a dead shot, a hunter, skater, etc. All these acquirements are, however, wholly imaginary. He marries Arabella Allen.—C. Dickens, *The Pickwick Papers* (1836).

Winkle (*Rip Van*), a Dutch colonist of New York, who met a strange man in a ravine of the Catskill Mountains. Rip helped the stranger to carry a keg to a wild retreat among rocks, where he saw a host of strange personages playing skittles in mysterious silence. Rip took the first opportunity of tasting the keg, fell into a stupor, and slept for twenty years. On waking, he found that his wife was dead and buried, his daughter married, his village remodelled, and America had become independent. — Washington Irving, *Sketch-Book* (1820).

The tales of Epimenidês, of Peter Klaus, of the Sleeping Beauty, the Seven Sleepers, etc., are somewhat similar. (See SLEEPER.)

Winklebred or **Winklebrand** (*Louis*), lieutenant of Sir Maurice de Bracy, a follower of Prince John.— Sir W. Scott, *Ivanhoe* (time, Richard I.).

Winnie, (*Annie*), an old sibyl, who makes her appearance at the death of Alice Gray.—Sir W. Scott, *Bride of Lammermoor* (time, William III.).

Winter, the head servant of General Witherington, *alias* Richard Tresham.—Sir W. Scott, *The Surgeon's Daughter* (time, George II.).

Winter. (See SEASONS.)

Winterbourne, travelling American who makes a "study" of Daisy Miller.—Henry James, Jr., *Daisy Miller* (1878).

Winter King (*The*), Frederick V., the rival of Ferdinand II. of Germany. He married Elizabeth, daughter of James I. of England, and was king of Bohemia for just one winter, the end of 1619 and the beginning of 1620 (1596–1632). (See SNOW KING.)

Winter Queen (*The*), Elizabeth, daughter of James I. of England, and wife of Frederick V. "The Winter King." (See SNOW QUEEN.)

Winter's Tale (*The*), by Shakespeare (1604). Leontês, king of Sicily, invites his friend Polixenês to visit him. During this visit the king becomes jealous of him, and commands Camillo to poison him; but Camillo only warns Polixenês of the danger, and flees with him to Bohemia. When Leontês hears thereof, his rage is unbounded; and he casts his queen, Hermi'onê, into prison, where she gives birth to a daughter, which Leontês gives direction shall be placed on a desert shore to perish. In the mean time, he is told that Hermionê, the queen, is dead. The vessel containing the infant daughter being storm-driven to Bohemia, the child is left there, and is brought up by a shepherd, who calls it Perdĭta. One day, in a hunt, Prince Florizel sees Perdita and falls in love with her; but Polixenês, his father, tells her that she and the shepherd shall be put to death if she encourages the foolish suit. Florizel and Perdita now flee to Sicily, and being introduced to Leontês, it is soon discovered that Perdita is his lost daughter. Polixenês tracks his son to Sicily, and being told of the discovery, gladly consents to the union he had before forbidden. Pauli'na now invites the royal party to inspect a statue of Hermionê in her house, and the statue turns out to be the living queen.

The plot of this drama is borrowed from the tale of *Pandosto*, or *The Triumph of Time*, by Robert Greene (1583).

> We should have him back
> Who told the *Winter's Tale* to do it for us.
> Tennyson, Prologue of *The Princess.*

Winterblossom (*Mr. Philip*), "the man of taste," on the managing committee at the Spa.—Sir W. Scott, *St. Ronan's Well* (time, George III.).

Wintersen (*The count*), brother of Baron Steinfort, lord of the place, and greatly beloved.

The Countess Wintersen, wife of the above. She is a kind friend to Mrs. Haller, and confidante of her brother, the Baron Steinfort.—Benjamin Thompson, *The Stranger* (1797).

Winterton (*Adam*), the garrulous old steward of Sir Edward Mortimer, in whose service he had been for forty-nine years. He was fond of his little jokes, and not less so of his little nips, but he loved his master and almost idolized him. —G. Colman, *The Iron Chest* (1796).

Win-the-Fight (*Joachin*), the attorney employed by Major Bridgenorth, the roundhead.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Winthrop (*Madam*). One of the oddest chapters in a *bona fide* courtship is found in the diary of Judge Samuel Sewall, wherein he sets down in order the several

stages of his wooing of Madame Winthrop. One extract must suffice.

"I think I repeated again that I would go home and bewail my rashness in making more haste than good speed. I would endeavor to contain myself and not go on to solicit her to do that which she could not consent to. Took leave of her. As came down the steps, she bid me have a care. Treated me courteously. Told her she had entered the fourth year of her widowhood. I had given her the newsletter before. I did not bid her draw off her glove as sometime I had done. Her dress was not so clean as sometime it had been. Jehovah jireh!" —*Sewall Papers* (173——).

Wisdom (*Honor paid to*).

Anacharsis went from Scythia to Athens to see Solon.—Ælian, *De Varia Historia*, v.

Apollonios Tyanæus (Cappadocia) travelled through Scythia and into India as far as the river Phison to see Hierarchus. —Philostrătos, *Life of Apollonios.*

Ben Jonson, in 1619, travelled on foot from London to Scotland merely to see W. Drummond, the Scotch poet, whose genius he admired.

Livy went from the confines of Spain to Rome to hold converse with the learned men of that city.—Pliny the Younger, *Epistle*, iii. 2.

Plato travelled from Athens to Egypt to see the wise men or magi, and to visit Archytas of Tarentum, inventor of several automatons, as the flying pigeon, and of numerous mechanical instruments, as the screw and crane.

Pythagoras went from Italy to Egypt to visit the vaticinators of Memphis.—Porphyry, *Life of Pythagoras.*

Sheba (*The queen of*) went from "the uttermost parts of the earth" to hear and see Solomon, whose wisdom and greatness had reached her ear.

Wisdom Persecuted.

Anaxagoras of Clazomēnæ held opinions in natural science so far in advance of his age that he was accused of impiety, cast into prison, and condemned to death. It was with great difficulty that Perĭclēs got the sentence commuted to fine and banishment.

Averrois, the Arabian philosopher, was denounced as a heretic, and degraded, in the twelfth Christian century (died 1226).

Bacon (*Friar*) was excommunicated and imprisoned for diabolical knowledge, chiefly on account of his chemical researches (1214–1294).

Bruno (*Giordano*) was burnt alive for maintaining that matter is the mother of all things (1550–1600).

Crosse (*Andrew*), electrician, was shunned as a profane man, because he asserted that certain minute animals of the genus *Acarus* had been developed by him out of inorganic elements (1784–1855).

Dee (*Dr. John*) had his house broken into by a mob, and all his valuable library, museum, and mathematical instruments destroyed, because he was so wise that "he must have been allied with the devil" (1527–1608).

Feargil. (See "Virgilius.")

Galileo was imprisoned by the Inquisition for daring to believe that the earth moved round the sun and not the sun round the earth. In order to get his liberty, he was obliged to "abjure the heresy;" but as the door closed he muttered, *E pur si muove* ("But it does move, though"), 1564–1642).

Gerbert, who introduced algebra into Christendom, was accused of dealing in the black arts, and was shunned as a "son of Belial."

Grosted or Grosseteste, bishop of Lincoln, author of some two hundred works, was accused of dealing in the black arts, and the pope wrote a letter to Henry

III., enjoining him to disinter the bones of the too-wise bishop, as they polluted the very dust of God's acre (died 1253).

Faust (*Dr.*), the German philosopher, was accused of diabolism for his wisdom so far in advance of the age.

Peyrere was imprisoned in Brussels for attempting to prove that man existed before Adam (seventeenth century).

Protagoras, the philosopher, was banished from Athens, for his book *On the Gods.*

Socrates was condemned to death as an atheist, because his wisdom was not in accordance with that of the age.

Virgilius, bishop of Saltzburg, was compelled by Pope Zachary to retract his assertion that there are other "worlds" besides our earth, and other suns and moons besides those which belong to our system (died 784).

Geologists had the same battle to fight, and so had Colenso, bishop of Natal.

Wise (*The*).

Albert II., duke of Austria, "The Lame and Wise" (1289, 1330–1358).

Alfonso X. of Leon and Castile (1203, 1252–1284).

Charles V. of France, *Le Sage* (1337, 1364–1380).

Che-Tsou of China (*, 1278–1295).

Comte de las Casas, *Le Sage* (1766–1842).

Frederick, elector of Saxony (1463, 1544–1554).

James I., the "Solomon" of England (1566, 1603–1625).

John V., duke of Brittany, "The Good and Wise" (1389, 1399–1442).

Wise Men (*The Seven*): (1) Solon of Athens, (2) Chilo of Sparta, (3) Thalês of Milētos, (4) Bias of Priēnê, (5) Cleobūlos of Lindos, (6) Pittăcos of Mitylēnê, (7) Periander of Corinth, or, according to Plato, Myson of Chenæ. All flourished in the sixth century B.C.

First Solon, who made the Athenian laws;
While Chilo, in Sparta, was famed for his saws;
In Milētos did Thales astronomy teach;
Bias used in Priēnê his morals to preach;
Cleobulos, of Lindos, was handsome and wise;
Mitylenê 'gainst thraldom saw Pittacos rise;
Periander is said to have gained, thro' his court,
The title that Myson, the Chenian, ought.

One of the chapters in Plutarch's *Moralia* is entitled, "The Banquet of the Seven Wise Men," in which Periander is made to give an account of a contest at Chalcis between Homer and Hesiod. The latter won the prize, and caused this inscription to be engraved on the tripod presented to him:

This Hesiod vows to the Heliconian nine,
In Chalcis won from Homer the divine.

Wise Men of the East. Klopstock, in *The Messiah*, v., says there were six "Wise Men of the East," who, guided by the star, brought their gifts to Jesus, "the heavenly babe," viz., Ha'dad, Selima, Zimri, Mirja, Be'led and Sun'ith. (See Cologne, Three Kings of.)

Wisest Man. So the Delphic oracle pronounced Soc'ratês to be. Socratês modestly made answer, 'Twas because he alone had learnt this first element of truth, that he knew nothing.

Not those seven sages might him parallel;
Nor he whom Pythian maid did whilome tell
To be the wisest man that then on earth did dwell.
Phin. Fletcher, *The Purple Island*, vi. (1633).

Wisheart (*The Rev. Dr.*), chaplain to the earl of Montrose.—Sir W. Scott, *Legend of Montrose* (time, Charles I.).

Wishfort (*Lady*), widow of Sir Jonathan Wishfort; an irritable, impatient, decayed beauty, who painted and enamelled her face to make herself look blooming, and was afraid to frown lest the enamel might crack. She pretended to be coy, and assumed, at the age of 60, the airs of a girl of 16. A trick was played upon her by Edward Mirabell, who induced his lackey, Waitwell, to personate Sir Rowland, and make love to her; but the deceit was discovered before much mischief was done. Her pet expression was, "As I'm a person."—W. Congreve, *The Way of the World* (1700).

Wishing-Cap (*The*), a cap given to Fortunatus. He had only to put the cap on and wish, and whatever he wished he instantly obtained.—Straparola, *Fortunatus.*

Wishing-Rod *(The)*, a rod of pure gold, belonging to the Nibelungs. Whoever possessed it could have anything he desired to have, and hold the whole world in subjection.—*The Nibelungen Lied*, 1160 (1210).

Wishing-Sack (*The*), a sack given by our Lord to a man named "Fourteen," because he was as strong as fourteen men. Whatever he wished to have he had only to say, "Come into my sack," and it came in.

*** This is a Basque legend. In Gascoigne it is called *Le Sac de la Ramée* ("Ramée's Sack").

Wit—Simplicity. It was said of John Gay that he was

> In wit a man, simplicity a child.

*** The line is often flung at Oliver Goldsmith, to whom, indeed, it equally applies.

Witch. The last person prosecuted before the lords or justiciary (in Scotland) for witchcraft was Elspeth Rule. She was tried May 3, 1709, before Lord Anstruther, and condemned to be burned on the cheek, and banished from Scotland for life.—Arnot, *History of Edinburgh*, 366, 367.

Witch-Finder, Matthew Hopkins (seventeenth century). In 1645 he hanged sixty witches in his own county (Essex) alone, and received 20*s.* a head for every witch he could discover.

> Has not the present parliament
> Mat Hopkins to the devil sent,
> Fully empowered to treat about,
> Finding revolted witches out?
> And has not he within a year
> Hanged three score of them in one shire?
> S. Butler, *Hudibras*, ii. 3 (1664).

Witch of Atlas, the title and heroine of one of Shelley's poems.

Witch of Balwer'y, Margaret Aikens, a Scotchwoman (sixteenth century).

Witch of Edmonton (*The*), called "Mother Sawyer." This is the true traditional witch; no mystic hag, no weird sister, but only a poor, deformed old woman, the terror of villagers, and amenable to justice.

> Why should the envious world
> Throw all their scandalous malice upon me?
> Because I'm poor, deformed, and ignorant,
> And, like a bow, buckled and bent together
> By some more strong in mischiefs than myself.
> *The Witch of Edmonton*, (by Rowley, Dekker and Ford, 1658).

Witch's Blood. Whoever was successful in drawing blood from a witch,

Florimel and the Witch

F. R. Pickersgill, Artist *G. A. Periam, Engraver*

♣

"*THIS wicked woman had a wicked sonne,*
The comfort of her age and weary dayes,
A laesy loord, for nothing good to donne,
But stretchèd forth in ydelnesse alwayes;
Ne ever cast his mind to covet prayse,
Or ply himself to any honest trade;
But all the daye before the sunny rayes
He us'd to slug, or sleepe in stothful shade:
Such laesinesse both lewd and poore attonce him made.

"He, coming home at undertime, there found
The fayrest creature that he ever saw
Sitting beside his mother on the ground;
The sight whereof did greatly him adaw,
And his base thought with terror and with awe
So inly smot, that, as one which hath gaz'd
On the bright sunne unwares, doth soone withdraw
His feeble eye with too much brightness daz'd,
So starèd he on her and stood long while amaz'd."

Spenser's "Faery Queen."

FLORIMEL AND THE WITCH.

was free from her malignant power. Hence Talbot, when he sees La Pucelle, exclaims, "Blood will I draw from thee; thou art a witch!"—Shakespeare, 1 *Henry VI.* act i. sc. 5 (1592).

Witherington (*General*), *alias* Richard Tresham, who first appears as Mr. Matthew Middlemas.

Mrs. Witherington, wife of the general, *alias* Mrs. Middlemas (born Zelia de Monçada). She appears first as Mrs. Middlemas.—Sir W. Scott, *The Surgeon's Daughter* (time, George II.).

Wititterly (*Mr. Henry*), an important gentleman, 38 years of age; of rather plebeian countenance, and with very light hair. He boasts everlastingly of his grand friends. To shake hands with a lord was a thing to talk of, but to entertain one was to be in the seventh heaven.

Mrs. Wititterly [*Julia*], wife of Mr. Wititterly, of Cadŏgan Place, Sloane Street, London; a faded lady living in a faded house. She calls her page Alphonse (2 *syl.*), "although he has the face and figure of Bill." Mrs. Wititterly toadies the aristocracy, and, like her husband, boasts of her grand connections and friends.—C. Dickens, *Nicholas Nickleby* (1838). (See Tibbs).

Witling of Terror, Bertrand Barère; also called "The Anacreon of the Guillotine" (1755–1841).

Wittenbold, a Dutch commandant in the service of Charles II.—Sir W. Scott, *Old Mortality* (time, Charles II.).

Witterington (*Roger*). (See Widdrington.)

Wittol (*Sir Joseph*), an ignorant, foolish simpleton, who says that Bully Buff "is as brave a fellow as Cannibal."—Congreve, *The Old Bachelor* (1693).

Witwould (*Sir Wilful*), of Shropshire, half-brother of Anthony Witwould, and nephew of Lady Wishfort. A mixture of bashfulness and obstinacy, but when in his cups as loving as the monster in the *Tempest.* He is "a superannuated old bachelor," who is willing to marry Millamant; but as the young lady prefers Edward Mirabell, he is equally willing to resign her to him. His favorite phrase is, "Wilful will do it."

Anthony Witwould, half-brother to Sir Wilful. "He has good nature and does not want wit." Having a good memory, he has a store of other folks' wit, which he brings out in conversation with good effect.—W. Congreve, *The Way of the World* (1700).

Wives as they Were and Maids as they Are, a comedy by Mrs. Inchbald (1797). Lady Priory is the type of the former, and Miss Dorrillon of the latter. Lady Priory is discreet, domestic, and submissive to her husband; but Miss Dorrillon is gay, flighty, and fond of pleasure. Lady Priory, under false pretences, is allured from home by a Mr. Bronzely, a man of no principle and a rake; but her quiet, innocent conduct quite disarms him, and he takes her back to her husband, ashamed of himself, and resolves to amend. Miss Dorrillon is so involved in debt that she is arrested, but her father from the Indies pays her debts. She also repents, and becomes the wife of Sir George Evelyn.

Wives of Literary Men. According to popular rumor the following were *un-*

happy in their wives:—Addison, Byron, Dickens, Dryden, Albert Dürer, Hooker, Ben Jonson, W. Lilly, Milton (first wife), Molière, More, Saadi, Scaliger, Shakespeare, Shelley, Socratês, Wycherly, etc. The following were *happy* in their choice:—Thomas Moore, Sir W. Scott, Wordsworth, William Howitt, Robert Browning, S. C. Hall, Disraeli, Gladstone, etc., in England, and in America a great majority of literary men:—Longfellow, Lowell, Emerson, Hawthorne, to name only a few.

Wizard of the North, Sir Walter Scott (1771–1832).

Wobbler (*Mr.*), of the Circumlocution Office. When Mr. Clennam, by the direction of Mr. Barnacle, in another department of the office, called on this gentleman, he was telling a brother clerk about a rat-hunt, and kept Clennam waiting a considerable time. When at length Mr. Wobbler chose to attend, he politely said, "Hallo, there! What's the matter?" Mr. Clennam briefly stated his question; and Mr. Wobbler replied, "Can't inform you. Never heard of it. Nothing at all to do with it. Try Mr. Clive." When Clennam left, Mr. Wobbler called out, "Mister! Hallo, there! Shut the door after you. There's a devil of a draught!"—Charles Dickens, *Little Dorrit*, x. (1857).

Woeful Countenance (*Knight of the*). Don Quixote was so called by Sancho Panza, but after his adventure with the lions he called himself "The Knight of the Lions."—Cervantes, *Don Quixote*, I. iii. 5; II. i. 17 (1605–15).

Wolf. The NEURI, according to Herodŏtus, had the power of assuming the shape of wolves once a year.

One of the family of ANTÆUS, according to Pliny, was chosen annually, by lot, to be transformed into a wolf, in which shape he continued for nine years.

LYCA'ON, king of Arcādia, was turned into a wolf because he attempted to test the divinity of Jupiter by serving up to him "human flesh at table."—Ovid.

VERET'ICUS, king of Wales, was turned by St. Patrick into a wolf.

Wolf. When Dantê, in the first Canto of the *Divina Commedia*, describes the ascent of the hill (of fame?) he is met, first by a panther (*pleasure?*) then by a lion (*ambition?*) then by a she-wolf (*avarice?*)

> A she-wolf, . . . who in her leanness seemed
> Full of all wants, . . . with such fear
> O'erwhelmed me . . . that of the height all hope I lost.
>
> Dantê, *Inferno*, i. (1300).

Wolf (*To cry*), to give a false alarm.

YÖW-WÂNG, emperor of China, was greatly enamoured of a courtezan named Pao-tse, whom he tried, by sundry expedients, to make laugh. At length he hit upon the following plan:—He caused the tocsins to be rung, the drums to be beaten, and the signal-fires to be lighted, as if some invader was at the gates. Pao-tse was delighted, and laughed immoderately to see the vassals and feudatory princes pouring into the city, and all the people in consternation. The emperor, pleased with the success of his trick, amused his favorite over and over again by repeating it. At length an enemy really did come, but when the alarm was given no one heeded it, and the emperor was slain (B.C. 770).

Wolf duke of Gascony, one of Charlemagne's paladins. He was the originator of the plan of tying wetted ropes round the temples of his prisoners, to make their

Peg Woffington and Rich

F. Smallfield, Artist *G. C. Finden, Engraver*

"ENTERING the room, she found the manager, John Rich, lounging on a sofa, a book in one hand, a china cup, from which he occasionally sipped tea, in the other, whilst around him were seven and twenty cats, engaged in the various occupations of staring at him, licking his tea-cup, eating the toast from his mouth, walking around his shoulders and frisking about him with the freedom of long-standing pets."

Molloy's "Life of Peg Woffington."

PEG WOFFINGTON AND RICH.

eye-balls start from their sockets. It was he also who had men sewn up in freshly stripped bulls' hides, and exposed to the sun till the hides, in shrinking, crushed their bones.—L'Epine, *Croquemitaine*, iii.

Wolf of France (*She-*), Isabella *la Belle*, wife of Edward II. She murdered her royal husband "by tearing out his bowels with her own hands."

> She-wolf of France, with unrelenting fangs,
> Thou tear'st the bowels of thy mangled mate.
> Gray, *The Bard* (1757).

Wol'fort, usurper of the earldom of Flanders.—Beaumont and Fletcher, *The Beggars' Bush* (1622).

Wolfort Webber, Old Knickerbocker, searcher for treasure buried by buccaneers. —Washington Irving, *Tales of a Traveller.*

Wolsey (*Cardinal*), introduced by Shakespeare in his historic play of *Henry VIII.* (1601).

Woman Changed to a Man. Iphis, daughter of Lygdus and Telethusa, of Crete. The story is that the father gave orders if the child about to be born proved to be a girl, it was to be put to death; and that the mother, unwilling to lose her infant, brought it up as a boy. In due time the father betrothed his child to Ianthê, and the mother, in terror, prayed for help, when Isis, on the day of marriage, changed Iphis to a man.—Ovid, *Metaph.* ix. 12; xiv, 699.

Cæneus [*Se.nuce*], was born of the female sex, but Neptune changed her into a man. Æneas, however, found her in the infernal regions restored to her original sex.

Tire'sias, was converted into a woman for killing one of two serpents he met in a wood and was restored to his original sex by killing the other serpent met again after seven years.

D'Eon de Beaumont, the Chevalier, was believed to be a woman.

Hermaphroditos was of both sexes.

Woman killed with Kindness (*A*), a tragedy by Thos. Heywood (1600). The "woman" was Mrs. Frankford, who was unfaithful to her marriage vow. Her husband sent her to live on one of his estates, and made her a liberal allowance; she died, but on her death-bed her husband came to see her, and forgave her.

Woman made of Flowers. Gwydion, son of Don, "formed a woman out of flowers," according to the Bard Taliesin. Arianrod had said that Llew Llaw Gyffes (*i.e.*, "The Lion with the Steady Hand"), should never have a wife of the human race. So Math and Gwydion, two enchanters,

> Took blossoms of oak, and blossoms of broom, and blossoms of meadow-sweet, and produced therefrom a maiden, the fairest and most graceful ever seen, and baptized her Blodeuwedd, and she became his bride.—*The Mabinogion* ("Math," etc., twelfth century).

Woman's Wit, or **Love's Disguises,** a drama by S. Knowles (1838). Hero Sutton loved Sir Valentine de Grey, but offended him by waltzing with Lord Athunree. To win him back she assumed the disguise of a Quakeress, called herself Ruth, and pretended to be Hero's cousin. Sir Valentine fell in love with Ruth, and then found out that Ruth and Hero were one and the same person. The secondary plot is that of Helen and Walsingham, lovers. Walsingham thought Helen had played the wanton with Lord Athunree, and he abandoned her. Whereupon Helen

assumed the garb of a young man named Eustace, became friends with Walsingham, said she was Helen's brother; but in the brother he discovers Helen herself, and learnt that he had been wholly misled by appearances.

Women (*The Nine Worthy*): (1) Minerva, (2) Semiramis, (3) Tomyris, (4) Jael, (5) Debŏrah, (6) Judith, (7) Britomart, (8) Elizabeth or Isabella of Aragon, (9) Johanna of Naples.

By'r lady, maist story-man, I am well afraid thou hast done with thy talke. I had rather have herd something sayd of gentle and mecke women, for it is euill examples to let them understand of such studye manlye women as those have been which erewhile thou hast tolde of. They are quicke enow, I warrant you, noweadays, to take hart-a-graee, aud dare make warre with their husbandes. I would not vor the price o' my coate, that Jone, my wife had herd this yeare; she would haue carried away your tales of the nine worthy women a dele zoner than our minister's tales anent Sarah, Rebekah, Ruth, and the ministering women, I warrant you.—John Ferne, *Dialogue on Heraldry* ("Columel's reply to Torquatus").

*** "Hart-a-grace," a hart permitted by royal proclamation to run free and unharmed for ever, because it has been hunted by a king or queen.

Women of Abandoned Morals.

Barbara of Cilley, second wife of the Emperor Sigismund, called "The Messalīna of Germany."

Berri (*Madame de*), wife of the Duc de Berri (youngest grandson of Louis XIV.).

Catherine II. of Russia, called "The Modern Messalina" (1729–1796).

Giovanna or Jean of Naples. Her first love was James, count of March, who was beheaded. Her second was Camicioli, whom she put to death. Her next was Alfonso of Aragon. Her fourth was Louis d'Anjou, who died. Her fifth was René, the brother of Louis.

Isabelle of Bavaria, wife of Charles VI., and mistress of the duke of Burgundy.

Isabelle of France, wife of Edward II., and mistress of Mortimer.

Julia, daughter of the Emperor Augustus.

Marozia, the daughter of Theodora, and mother of Pope John XI. The infamous daughter of an infamous mother (ninth century.

Messali'na, the wife of Claudius, the Roman emperor.

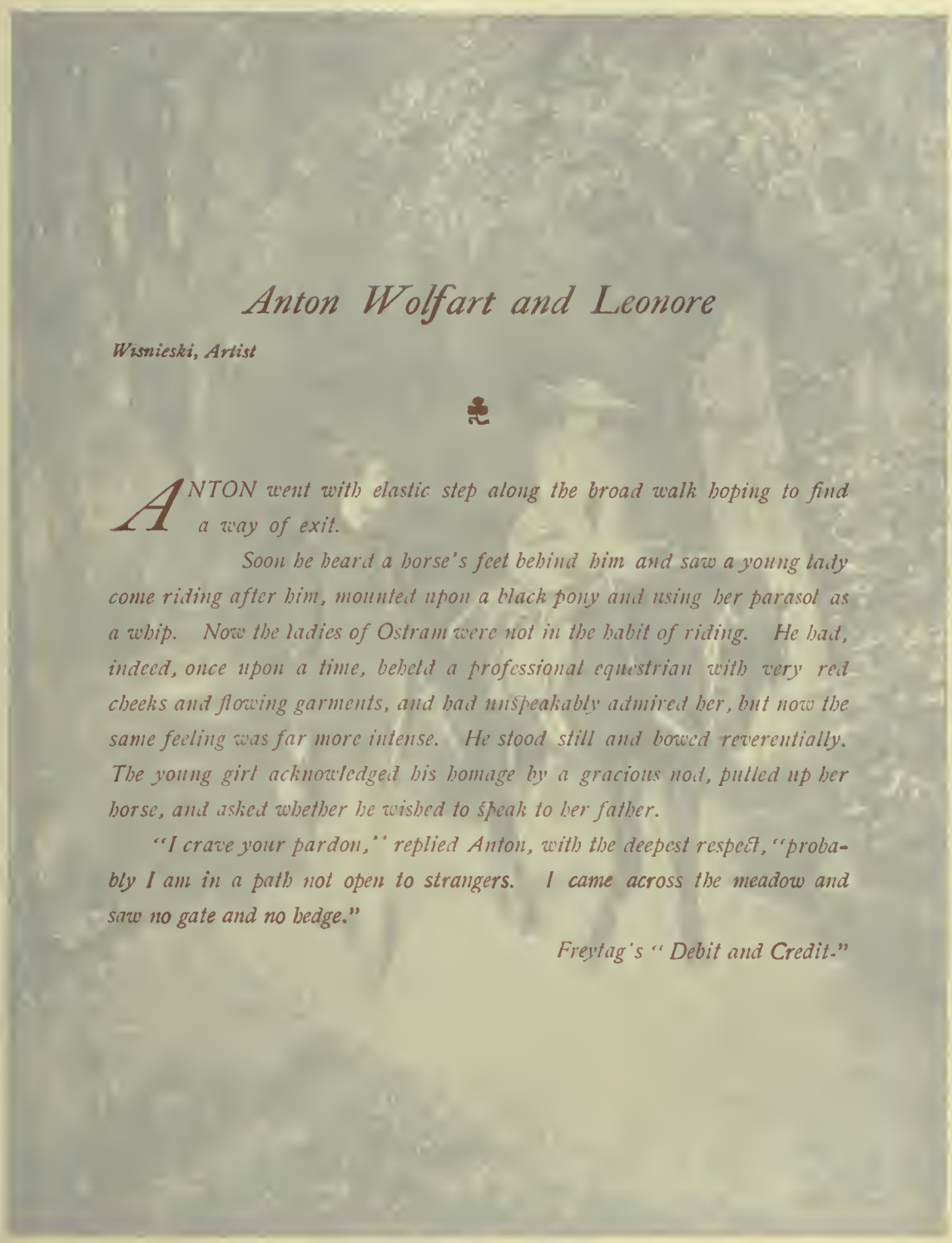
Wonder (*The*), a comedy by Mrs. Centlivre; the second title being *A Woman Keeps a Secret* (1714). The woman referred to is Violantê, and the secret she keeps is that Donna Isabella, the sister of Don Felix, has taken refuge under her roof. The danger she undergoes in keeping the secret is this: Her lover, Felix, who knows that Colonel Briton calls at the house, is jealous, and fancies that he calls to see Violantê. The reason why Donna Isabella has sought refuge with Violantê is to escape a marriage with a Dutch gentleman whom she dislikes. After a great deal of trouble and distress, the secret is unravelled, and the comedy ends with a double marriage, that of Violantê with Don Felix, and that of Isabella with Colonel Briton.

Wonder of the World (*The*).

Gerbert, a man of prodigious learning. When he was made pope, he took the name of Sylvester II. (930, 999–1003).

Otto III. of Germany, a pupil of Gerbert. What he did deserving to be called *Mirabilia Mundi* nobody knows (980, 983–1002).

Frederick II. of Germany (1194, 1215–1250).



Anton Wolfart and Leonore

Wisnieski, Artist

ANTON went with elastic step along the broad walk hoping to find a way of exit.

Soon he heard a horse's feet behind him and saw a young lady come riding after him, mounted upon a black pony and using her parasol as a whip. Now the ladies of Ostram were not in the habit of riding. He had, indeed, once upon a time, beheld a professional equestrian with very red cheeks and flowing garments, and had unspeakably admired her, but now the same feeling was far more intense. He stood still and bowed reverentially. The young girl acknowledged his homage by a gracious nod, pulled up her horse, and asked whether he wished to speak to her father.

"I crave your pardon," replied Anton, with the deepest respect, "probably I am in a path not open to strangers. I came across the meadow and saw no gate and no hedge."

Freytag's "Debit and Credit."

Heroes We Ought Not to Forget

A

ANTON WOHLFART AND LENORE.

Wonderful Doctor, Roger Bacon (1214–1292).

Wood (*Babes in the*), a baby boy and girl left by a gentleman of Norfolk on his death-bed to the care of his brother. The boy was to have £300 a year on coming of age, and little Jane £500 as a wedding portion. The uncle promised to take care of the children, but scarcely had a year gone by when he hired two ruffians to make away with them. The hirelings took the children on horseback to Wayland Wood, where they were left to die of cold and hunger. The children would have been killed, but one of the fellows relented, expostulated with his companion, and finally slew him. The survivor compromised with his conscience by leaving the babes alive in the wood. Everything went ill with the uncle from that hour; his children died, his cattle died, his barns were set on fire, and he himself died in jail.

*** The prettiest version of this story is one set to a Welsh tune; but Percy has a version in his *Reliques of Ancient English Poetry*.

Woodcock (*Adam*), falconer of the Lady Mary at Avenel Castle. In the revels he takes the character of the "abbot of Unreason."—Sir W. Scott, *The Abbot* (time, Elizabeth).

Woodcock (*Justice*), a gouty, rheumatic, crusty, old country gentleman, who invariably differed with his sister, Deb'orah, in everything. He was a bit of a Lothario in his young days, and still retained a somewhat licorous tooth. Justice Woodcock had one child, named Lucinda, a merry girl, full of frolic and fun.

Deborah Woodcock, sister of the justice; a starch, prudish old maid, who kept the house of her brother, and disagreed with him in everything.—Isaac Bickerstaff, *Love in a Village* (1762).

Woodcocks (*The*). *John Woodcock*, a rough, reckless colonist, who seems harsh to his motherless girl while she is a child, but subsequently betrays the depths of fatherly affection when she is persecuted by others.

Mary Woodcock, wild, wayward, passionate girl, in trouble from her youth up. She marries a gentle-hearted fellow, Hugh Parsons; is tried for slandering a neighbor, and, driven insane by ill-treatment, murders her baby, believing it to be a changeling. She is tried for witchcraft, and acquitted; for child-murder, and sentenced to death, but dies before the sentence is carried into execution. Her father says over her lifeless body:

"If I didn't think the Lord would see just how she's been abused and knocked round, and would allow for the way she was brung up, and would strike out all He's got agin her, excepting that that didn't come from bein' meddled with and insulted and plagued, I should want to have her an' me an' everybody else I care anything about, blown into a thousand flinders, body and soul, and all the pieces lost."—J. G. Holland, *The Bay Path* (1857).

Woodcourt (*Allan*), a medical man, who married Esther Summerson. His mother was a Welsh woman, apt to prose on the subject of Morgan-ap-Kerrig.—C. Dickens, *Bleak House* (1852).

Wooden Horse (*The*). Virgil tells us that Ulysses had a monster wooden horse, made by Epēos after the death of Hector, and gave out that it was an offering to the gods to secure a prosperous voyage back to Greece. By the advice of Sinon, the Trojans dragged the horse into Troy for a palladium; but at night the Grecian

soldiers concealed therein were released by Sinon from their concealment, slew the Trojan guards, opened the city gates, and set fire to Troy. Arctīnos of Milētus, in his poem called *The Destruction of Troy*, furnished Virgil with the tale of "the Wooden Horse" and "the burning of Troy" (fl. B.C. 776).

A remarkable parallel occurred in Saracenic history. Arrestan, in Syria, was taken in the seventh century by Abu Obeidah by a similar stratagem. He obtained leave of the governor to deposit in the citadel some old lumber which impeded his march. Twenty large boxes filled with men were carried into the castle. Abu marched off; and, while the Christians were returning thanks for the departure of the enemy, the soldiers removed the sliding bottoms of the boxes and made their way out, overpowered the sentries, surprised the great church, opened the city gates, and Abu, entering with his army, took the city without further opposition.—Ockley, *History of the Saracens*, i. 185 (1718).

The capture of Sark affords another parallel. Sark was in the hands of the French. A Netherlander, with one ship, asked permission to bury one of his crew in the chapel. The French consented, provided the crew came on shore wholly unarmed. This was agreed to, but the coffin was full of arms, and the crew soon equipped themselves, overpowered the French, and took the island.—Percy, *Anecdotes*, 249.

> Swoln with hate and ire, their huge, unwieldy foree
> Came clustering like the Greeks out of the wooden horse.
>
> Drayton, *Polyolbion*, xii. (1613).

Wooden Horse (*The*), Clavilēno, the wooden horse on which Don Quixote and Sancho Panza got astride to disenchant Antonomas'ia and her husband, who were shut up in the tomb of Queen Maguncia of Candaya.—Cervantes, *Don Quixote*, II. iii. 4, 5 (1615).

Another *wooden horse* was the one given by an Indian to the shah of Persia as a New Year's gift. It had two pegs; by turning one it rose into the air, and by turning the other it descended wherever the rider wished. Prince Firouz mounted the horse, and it carried him instantaneously to Bengal.—*Arabian Nights* ("The Enchanted Horse").

Reynard says that King Crampart made for the daughter of King Marcadigês a wooden horse which would go a hundred miles an hour. His son, Clamadês, mounted it, and it flew out of the window of the king's hall, to the terror of the young prince.—Alkman, *Reynard the Fox* (1498). (See CAMBUSCAN.)

Wooden Walls, ships made of wood. When Xerxes invaded Greece, the Greeks sent to ask the Delphic oracle for advice, and received the following answer (B.C. 480):—

> Pallas hath urged, and Zeus, the sire of all,
> Hath safety promised in a wooden wall;
> Seed-time and harvest, sires shall, weeping, tell
> How thousands fought at Salamis, and fell.

Woodman (*The*), an opera by Sir H. Bate Dudley (1771). Emily was the companion of Miss Wilford, and made with Miss Wilford's brother "a mutual vow of inviolable affection;" but Wilford's uncle and guardian, greatly disapproving of such an alliance, sent the young man to the Continent, and dismissed the young lady from his service. Emily went to live with Goodman Fairlop, the woodman, and there Wilford discovered her in an archery

match. The engagement was renewed, and terminated in marriage. The woodman's daughter, Dolly, married Matthew Medley, the factotum of Sir Walter Waring.

Woodstal (*Henry*), in the guard of Richard Cœur de Lion.—Sir W. Scott, *The Talisman* (time, Richard I.).

Woodstock, a novel by Sir W. Scott (1826). It was hastily put together, but is not unworthy of the name it bears.

Woodville (*Harry*), the treacherous friend of Penruddock, who ousted him of the wife to whom he was betrothed. He was wealthy, but reduced himself to destitution by gambling.

Mrs. Woodville (whose Christian name was Arabella), wife of Harry Woodville, but previously betrothed to Roderick Penruddock. When reduced to destitution Penruddock restored to her the settlement which her husband had lost in play.

Captain Henry Woodville, son of the above; a noble soldier, brave and high-minded, in love with Emily Tempest, but, in the ruined condition of the family, unable to marry her. Penruddock makes over to him all the deeds, bonds and obligations which his father had lost in gambling.—Cumberland, *The Wheel of Fortune* (1779).

Woodville (*Lord*), a friend of General Brown. It was Lord Woodville's house that was haunted by the "lady in the Sacque."—Sir W. Scott, *The Tapestered Chamber* (time, George III.).

Woolen. It was Mrs. Oldfield, the actress, who revolted at the idea of being shrouded in woolen. She insisted on being arrayed in chintz trimmed with Brussels lace, and on being well rouged to hide the pallor of death. Pope calls her "Narcissa."

"Odious! In woolen! 'Twould a saint provoke!"
Were the last words that poor Narcissa spoke.
"No, let a charming chintz and Brussels lace
Wrap my cold limbs and shade my lifeless face;
One would not, sure, be frightful when one's dead!
And, Betty, give this cheek a little red."
Pope, *Moral Essays*, i. (1731).

Wopsle (*Mr.*), parish clerk. He had a Roman nose, a large, shining, bald forehead, and a deep voice, of which he was very proud. "If the Church had been thrown open," *i.e.*, free to competition, Mr. Wopsle would have chosen the pulpit. As it was, he only punished the "Amens" and gave out the psalms; but his face always indicated the inward thought of "Look at this and look at that," meaning the gent in the reading-desk. He turned actor in a small metropolitan theatre.—C. Dickens, *Great Expectations* (1860).

Work (*Endless*), Penelopê's web; Vortigern's Tower; washing the blackamoor white; etc.

Work-room (*My*).

"Yet the world is thy field, thy garden,
On earth art Thou still at home.
When thou bendest hither thy hallowing eye,
My narrow work-room seems vast and high,
Its dingy ceiling, a rainbow dome—
Stand ever thus at my wide swung door,
And toil will be toil no more."
Lucy Larcom, *Poetical Works* (1885).

World (*End of the*). This ought to have occurred, according to Cardinal Nicolas de Cusa, in 1704. He demonstrates it thus: The Deluge happened in the thirty-fourth jubilee of fifty years from the Creation (A.M. 1700), and there-

ed; he jealous, she open and incautious. —Cumberland, *First Love* (1796).

Wrath's Hole (*The*), Cornwall. Bolster, a gigantic wrath, wanted St. Agnes to be his mistress. She told him she would comply when he filled a small hole, which she pointed out to him, with his blood. The wrath agreed, not knowing that the hole opened into the sea; and thus the saint cunningly bled the wrath to death, and then pushed him over the cliff. The hole is called "The Wrath's hole" to this day, and the stones about it are colored with blood-red streaks all over.—Polwhele, *History of Cornwall*, i. 176 (1813).

Wray (*Enoch*), "the village patriarch," blind, poor, and 100 years old; but reverenced for his meekness, resignation, wisdom, piety, and experience.—Crabbe, *The Village Patriarch* (1783).

Wrayburn (*Eugene*), barrister-at-law; an indolent, idle, moody, whimsical young man, who loves Lizzie Hexam. After he is nearly killed by Bradley Headstone, he reforms, and marries Lizzie, who saved his life.—C. Dickens, *Our Mutual Friend* (1864).

Wren (*Jenny*), whose real name was Fanny Cleaver, a doll's dressmaker, and the friend of Lizzie Hexam, who at one time lodged with her. Jenny was a little, deformed girl, with a sharp, shrewd face, and beautiful golden hair. She supported herself and her drunken father, whom she reproved as a mother might reprove a child. "Oh," she cried to him, pointing her little finger, "you bad, old boy! Oh, you naughty, wicked creature! What do you mean by it?"—C. Dickens, *Our Mutual Friend* (1864).

Wrong (*All in the*), a comedy by A. Murphy (1761). The principal characters are Sir John and Lady Restless, Sir William Bellmont and his son, George, Beverley and his sister, Clarissa, Blandford and his daughter, Belinda. Sir John and Lady Restless were wrong in suspecting each other of infidelity, but this misunderstanding made their lives wretched. Beverley was deeply in love with Belinda, and was wrong in his jealousy of her, but Belinda was also wrong in not vindicating herself. She knew that she was innocent, and felt that Beverley ought to trust her, but she gave herself and him needless torment by permitting a misconception to remain which she might have most easily removed. The old men were also wrong: Blandford in promising his daughter in marriage to Sir William Bellmont's son, seeing she loved Beverley; and Sir William, in accepting the promise, seeing his son was plighted to Clarissa. A still further complication of wrong occurs. Sir John wrongs Beverley in believing him to be intriguing with his wife; and Lady Restless wrongs Belinda in supposing that she coquets with her husband; both were pure mistakes, all were in the wrong, but all in the end were set right.

Wronghead (*Sir Francis*), of Bumper Hall, and M.P. for Guzzledown; a country squire, who comes to town for the season, with his wife, son, and eldest daughter. Sir Francis attends the House, but gives his vote on the wrong side; and he spends his money on the hope of obtaining a place under Government. His wife spends about £100 a day on objects of no use. His son is on the point of marrying the "cast mistress" of a swindler, and his daughter of marrying a forger; but Manly interferes to prevent these fatal steps, and Sir Francis returns home to prevent utter ruin.

Wotan Takes Leave of Brunhild

K. Dielitz, Artist

WOTAN comes to take leave of Brunhild, and after long pleading with him to remain, she sinks fainting at his feet. Wotan regards her with deep feeling, and lifts her up.

Farewell, bold-hearted,
Lordliest child!
Thou of my heart
The holiest pride!
Farewell! Farewell! Farewell!
Must I, then, shun thee?
Must my loving greeting
Nevermore greet thee!
Shalt thou no longer
Ride by my side?
No more, at the table,
The mead-beaker pass me?
Must I then leave thee,
Thee, my belov'd one
Thou joyful delight of mine eyes!

Wagner's "The Valkyrie."

Wotan Takes Leave of Brunhild

Wotan. Thou hast, and other none, pleading with

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Lady Wronghead, wife of Sir Francis; a country dame, who comes to London, where she squanders money on worthless objects, and expects to get into "society." Happily, she is persuaded by Manly to return home before the affairs of her husband are wholly desperate.

Squire Richard [*Wronghead*], eldest son of Sir Francis, a country bumpkin.

Miss Jenny [*Wronghead*], eldest daughter of Sir Francis; a silly girl, who thinks it would be a fine thing to be called a "countess," and therefore becomes the dupe of one Basset, a swindler, who calls himself a "count."—Vanbrugh and Cibber, *The Provoked Husband* (1726).

Wyat. Henry Wyat was imprisoned by Richard III., and when almost starved a cat appeared at the window-grating and dropped a dove into his hand. This occurred day after day, and Wyat induced the warder to cook for him the doves thus wonderfully obtained.

Elijah, the Tishbite, while he lay hidden at the brook Cherith, was fed by ravens, who brought "bread and flesh" every morning and evening.—1 *Kings* xvii. 6.

Wylie (*Andrew*), ex-clerk of bailie Nicol Jarvie.—Sir W. Scott, *Rob Roy* (time, George I.).

Wylie (*Joe*), mate of the *Proserpine*, hired by Arthur Wardlaw to scuttle that vessel, that the insurance-money may be used to conceal the fact of Wardlaw's defalcations.—Charles Reade, *Foul Play*.

Wynebgwrthucher, the shield of King Arthur.—*The Mabinogion* ("Kilhwch and Olwen," twelfth century).

Wynkyn de Worde, the second printer in London (from 1491–1534). The first was Caxton (from 1476–1491). Wynkyn de Worde assisted Caxton in the new art of printing.

Wynken.

Wynken, Blynken and Nod one night,
Sailed off in a wooden shoe—
Sailed on a river of misty light
Into a sea of dew.
"Where are you going, and what do you wish?"
The old moon asked the three.
"We have come to fish for the herring-fish
That live in this beautiful sea,
Nets of silver and gold have we,"
Said Wynken, Blynken and Nod.

Eugene Field, *A Little Book of Western Verse*, (1889).

Wyo'ming, in Pennsylvania, purchased by an American company from the Delaware Indians. It was settled by an American colony, but being subject to constant attacks from the savages the colony armed in self-defence. In 1778 most of the able-bodied men were called to join the army of Washington, and in the summer of that year an army of British and Indian allies, led by Colonel Butler, attacked the settlement, massacred the inhabitants, and burnt their houses to the ground.

*** Campbell has made this the subject of a poem entitled *Gertrude of Wyoming*, but he pronounces the name Wy'oming, and makes Brant, instead of Butler, the leader of the attack.

Wyvill (*William de*), a steward of the field at the tournament.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

XAN'ADU, a city mentioned by Coleridge in his fragment, *Kubla Khan.* The idea of this poem is borrowed from the *Pilgrimage* by Purchas (1613), where Xanadu is called "Xaindu." Coleridge says that he composed the poem in a dream, after reading Purchas' *Pilgrimage.*

Xanthos, the horse of Achillês. He spoke with a human voice, like Balaam's ass, Adrastos's horse (Arīon), Fortunio's horse (Comrade), Mahomet's "horse" (Al Borak), Sâleh's camel, the dog of the seven sleepers (Katmîr), the black pigeons of Dodona and Ammon, the king of serpents (Temliha), the serpent which was cursed for tempting Eve, the talking-bird called bulbul-hēzar, the little green bird of Princess Fairstar, the White Cat *cum quibusdam aliis.*

The mournful Xanthus (says the bard of old)
Of Peleus' warlike son the fortune told.
Peter Pindar [Dr. Wolcott], *The Lousiad,* v. (1809).

Xantippe (3 *syl.*), wife of Socrătês; proverbial for a scolding, nagging, peevish wife. One day, after storming at the philosopher, she emptied a vessel of dirty water on his head, whereupon Socratês simply remarked, "Aye, aye, we always look for rain after thunder."

Xantippe (3 *syl.*), daughter of Cimo'nos. She preserved the life of her old father in prison by suckling him. The guard marvelled that the old man held out so long, and, watching for the solution, discovered the fact.

Euphra'sia, daughter of Evander, preserved her aged father while in prison in a similar manner. (See GRECIAN DAUGHTER.)

Xavier (*François*), Florentine priest, son of a cameo cutter, who finds on the shore of Lake Superior an uncut onyx stone, called by Black Beaver, the Indian owner, "the devil-stone." Black Beaver will not sell it, but his daughter, Marie, in love with Xavier, persuades him to offer it to the Virgin. Xavier engraves upon it an exquisite representation of Venus rising from the sea. Black Beaver, seeing his daughter pining for love of Xavier, offers her to the chief priest of the mission as Xavier's wife, and learns that Romish priests cannot marry. He drinks heavily all night, and the next day departs on a journey "for stores." That evening Marie, kneeling at prayer, sees that the cameo has disappeared from the Virgin's breast. Next day François Xavier is found dead in the forest, an arrow in his heart. When the shaft is withdrawn, the arrow-head remains in his bosom. A century later, within the skeleton of a man exhumed near Starved Rock, Illinois, is found a rarely beautiful cameo. "The uncanny thing rattled within the white ribs."—Elizabeth W. Champney, *The Heartbreak Cameo.*

Xavier de Belsunce (*H. François*), immortalized by his self-devotion in administering to the plague-stricken at Marseilles (1720–22).

*** Other similar examples are Charles Borro'meo, cardinal and archbishop of Milan (1538–1584). St. Roche, who died in 1327 from the plague caught by him in his indefatigable labors in ministering to the plague-stricken at Piacenza. Mompesson was equally devoted to the people of Eyam. Sir John Lawrence, lord mayor of London, is less known, but ought to be held in equal honor, for supporting 40,000 dismissed servants in the great plague.

Orlando and the Wrestler

D. Maclise, Artist — *C. W. Sharpe, Engraver*

Rosalind

"YOUNG MAN, have you challenged Charles the Wrestler?"

Orlando

"No, fair Princess, he is the generat challenger; I come but in, as others do, to try with him the strength of my youth."

Celia

"Young gentleman, your spirits are too bold for your years. You have seen cruel proof of this man's strength; if you saw yourself with your eyes, or knew yourself with your judgement, the fear of your adventure would counsel you to a more equal enterprise. We pray you, for your own sake, to embrace your own safety, and give over this attempt."

Rosalind

"Do, young sir, your reputation shall not be therefore misprised. We will make it our suit to the Duke that the wrestling might not go forward."

Orlando

"I beseech you, punish me not with your hard thoughts, wherein I confess me much guilty to deny so fair and excellent ladies anything. But let your fair eyes and gentle wishes go with me to my trial; wherein if I be foiled there is but one shamed that was never gracious; if killed, but one dead that is willing to be so. I shall do my friends no wrong, for I have none to lament me; the world no injury, for in it I have nothing; only in the world I fill up a place which may be better supplied when I have made it empty."

Rosalind

"The little strength I have I would it were with you!"

Celia

"And mine to eke out hers!"

Shakespeare's "As You Like It."

Orlando and the Wrestler

D. Maurer, Artist C. W. Sharpe, Engraver

♣

Rosalind

"Can one desire too much of a good thing? Come hither, Orlando; I come hither, as

Orlando

Celia

Rosalind

Orlando

Rosalind

Orlando

Rosalind

Orlando

ORLANDO AND THE WRESTLER.

Xenoc'rates (4 *syl.*), a Greek philosopher. The courtezan Laïs made a heavy bet that she would allure him from his philosophy; but after she had tried all her arts on him without success, she exclaimed, "I thought he had been a living man, and not a mere stone."

Do you think I am Xenocrates, or like the Sultan with marble legs? There you leave me *tête-à-tête* with Mrs. Haller, as if my heart were a mere flint.—Benjamin Thompson, *The Stranger*, iv. 2 (1797).

Xerxes denounced.—See Plutarch, *Life of Themistoclês*, art. "Sea-Fights of Artemisium and Salamis."

Minerva on the bounding prow
Of Athens stood, and with the thunder's voice
Denounced her terrors on their impious heads [*the Persians*].
And shook her burning ægis. Xerxes saw
From Heracle'um on the mountain's height,
Throned in her golden car, he knew the sign
Celestial, felt unrighteous hope forsake
His faltering heart, and turned his face with shame.

Akenside, *Hymn to the Naiads* (1767).

Xime'na, daughter of Count de Gormez. The count was slain by the Cid for insulting his father. Four times Ximēna demanded vengeance of the king; but the king, perceiving that the Cid was in love with her, delayed vengeance, and ultimately she married him.

Xit, the royal dwarf of Edward VI.

Xury, a Moresco boy, servant to Robinson Crusoe.—Defoe, *Adventures of Robinson Crusoe* (1719).

YA'HOO, one of the human brutes subject to the Houyhnhnms [*Whin.hims*], or horses possessed of human intelligence. In this tale the horses and men change places; the horses are the chief and ruling race, and man the subject.—Swift, *Gulliver's Travels* (1726).

Yajûi and Majûj, the Arabian form of Gog and Magog. Gog is a tribe of Turks, and Magog of the Gilân (the Geli or Gelæ of Ptolemy and Strabo). Al Beidâwi says they were man-eaters. Dhu'lkarnein made a rampart of red-hot metal to keep out their incursions.

He said to the workmen, "Bring me iron in large pieces till it fill up the space between these two mountains . . . [*then*] blow with your bellows till it make the iron red hot." And he said further, "Bring me molten brass that I may pour upon it." When this wall was finished Gog and Magog could not scale it, neither could they dig through it.—*Al Korân*, xviii.

Yakutsk, in Siberia, affords an exact parallel to the story about Carthage. Dido, having purchased in Africa as much land as could be covered with a bull's hide, ordered the hide to be cut into thin slips, and thus enclosed land enough to build Byrsa upon. This Byrsa ("bull's hide") was the citadel of Carthage, round which the city grew.

So with Yakutsk. The settlers bought as much land as they could encompass with a cow-hide, but, by cutting the hide into slips, they encompassed enough land to build a city on.

Yama, a Hindû deity, represented by a man with four arms, riding on a bull. He gave the horse to India.

Whether thou didst first spring from the firmament or from the water, thy great birth, O horse, is to be glorified, inasmuch as thou hast neighed, thou hast the wings of the falcon, thou hast the limbs of the deer. Trita harnessed the horse which was given by Yama; Indra first mounted him; Gandharba seized his reins. Vasus, you fabricated the horse from the sun. Thou, O horse, art Yama; thou art Aditya; thou art Trita; thou art Soma.—*The Rig Veda*, ii.

Ya'men, lord and potentate of Pandălon (*hell*).—*Hindû Mythology.*

What worse than this hath Yamen's hell in store?
Southey, *Curse of Kehama*, ii. (1809).

Yar'ico, a young Indian maiden with whom Thomas Inkle fell in love. After living with her as his wife, he despicably sold her in Barbadoes as a slave.

*** The story is told by Sir Richard Steele in *The Spectator*, 11; and has been dramatized by George Colman under the title of *Inkle and Yarico* (1787).

Yarrow (*The Flower of*). Mary Scott was so called.

Yathreb, the ancient name of Medīna.

When a party of them said, "O, inhabitants of Yathreb, there is no place of security for you here, wherefore return home;" a part of them asked leave of the prophet to depart.—*Al Korân*, xxxiii.

Yeardley (*Lady*), an Englishwoman, living in the American colonies, receives on Christmas Eve as a guest, an Indian, who brings his four-year-old boy "to be made like English children." The lady takes her dark-skinned visitors to church next day, and a tumult arises that the Indian father is a spy. A rush is made upon him, but Lady Yeardley shields the chief, claiming him as her guest.

"They dropped, at her word, their weapons,
Half-shamed as the lady smiled,
And told them the red man's story,
And showed them the red man's child;
And pledged them her broad plantations,
That never would such betray
The trust that a Christian woman
Had shown on a Christmas-Day."
Margaret Junkin Preston, *Lady Yeardley's Guest* (1887).

Yellow Dwarf (*The*), a malignant, ugly imp, who claimed the Princess All-fair as his bride; and carried her off to Steel Castle on his Spanish cat, the very day she was about to be married to the beautiful king of the Gold-Mines. The king of the Gold-Mines tried to rescue her, and was armed by a good siren with a diamond sword of magic power, by which he made his way through every difficulty to the princess. Delighted at seeing his betrothed, he ran to embrace her, and dropped his sword. Yellow Dwarf, picking it up, demanded that Gold-Mine should resign the lady, and, on his refusing to do so, slew him with the magic sword. The princess, rushing forward to avert the blow, fell dead on the body of her dying lover.

Yellow Dwarf was so called from his complexion and the orange tree he lived in. . . . He wore wooden shoes, a coarse, yellow stuff jacket, and had no hair to hide his large ears.—Comtesse D'Aunoy, *Fairy Tales* ("The Yellow Dwarf," 1682).

Yellowley (*Mr. Triptolemus*), the factor, an experimental agriculturist of Stourburgh or Harfra.

Mistress Baby or *Barbary Yellowley*, sister and housekeeper of Triptolemus.

Old Jasper Yellowley, father of Triptolemus and Barbary.—Sir W. Scott, *The Pirate* (time, William III.).

Yenadiz'ze, an idler, a gambler; also an Indian fop.

With my nets you never help me;
At the door my nets are hanging.

Go and wring them, Yenadizze.
Longfellow, *Hiawatha*, vi. (1855).

Yendys (*Sydney*), the *nom de plume* of Sydney Dobell (1824–1874).

*** "Yendys" is merely the word *Sydney* reversed.

Yerŭ'ti, son of Quiāra and Monnĕma. His father and mother were of the Guarāni race, and the only ones who escaped a small-pox plague which infested that part of Paraguay. Yerūti was born after his parents migrated to the Mondai woods, but his father was killed by a jagŭar just before the birth of Mooma (his sister). When grown to youthful age a Jesuit pastor induced the three to come and live at St. Joăchin, where was a primitive colony of some 2000 souls. Here the mother soon died from the confinement of city life. Mooma followed her ere long to the grave. Yeruti now requested to be baptized, and no sooner was the rite over, than he cried, "Ye are come for me! I am quite ready!" and instantly expired.—Southey, *A Tale of Paraguay* (1814).

Yezad or **Yezdam,** called by the Greeks Oroma'zês (4 *syl.*), the principle of good in Persian mythology, opposed to Ahriman or Arimannis, the principle of evil. Yezad created twenty-four good spirits, and, to keep them from the power of the evil one, enclosed them in an egg; but Ahriman pierced the shell, and hence there is no good without some admixture of evil.

Ygerne [*E-gern'*], wife of Gorloïs, lord of Tintag'il Castle, in Cornwall. King Uther tried to seduce her, but Ygerne resented the insult; whereupon Uther and Gorloïs fought, and the latter was slain. Uther then besieged Tintagil Castle, took it, and compelled Ygerne to become his wife. Nine months afterwards Uther died, and on the same day was Arthur born.

Then Uther, in his wrath and heat, besieged
Ygerne within Tintagil . . . and entered in . . .
Enforced she was to wed him in her tears,
And with a shameful swiftness.
Tennyson, *Coming of Arthur.*

Yguerne. (See YGERNE.)

Yn'iol, an earl of decayed fortune, father of Enid. He was ousted from his earldom by his nephew, Ed'yrn (son of Nudd), called "The Sparrow-Hawk." When Edyrn was overthrown by Prince Geraint, in single combat, he was compelled to restore the earldom to his uncle. He is described in the *Mabinogion* as "a hoary-headed man, clad in tattered garments."—Tennyson, *Idylls of the King* ("Enid").

He says to Geraint: "I lost a great earldom as well as a city and castle, and this is how I lost them: I had a nephew, . . . and when he came to his strength he demanded of me his property, but I withheld it from him. So he made war upon me, and wrested from me all that I possessed,"—*Mabinogion* ("Geraint, the Son of Erbin," twelfth century).

Yoglan (*Zacharias*), the old Jew chemist, in London.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

Yohak, the giant guardian of the caves of Babylon.—Southey, *Thalaba, the Destroyer*, v. (1797).

Yone, bewitching heroine of Edward H. House's story, "*A Child of Japan*" (1888).

Yone, diminutive of Giorgione Willoughby, a self-willed, selfish, fascinating woman, who deliberately allures her cousin's lover away from her, and finds when

he has married her (Yone) that she has dazzled his fancy, not won his heart.—Harriet Prescott Spofford, *The Amber Gods* (1863).

Yor'ick, the king of Denmark's jester; "a fellow of infinite jest, of most excellent fancy."—Shakespeare, *Hamlet, Prince of Denmark* (1596).

Yorick (*Mr.*) is the name used by the Rev. Laurence Sterne, 1713–1768, in *A Sentimental Journey through France and Italy* (1768) as that of the author. In his other book, *The Life and Opinions of Mr. Tristram Shandy* (1759), where the *Sentimental Journey* appears, as it were, in embryo, Yorick is the name of one of the principal characters, and, as Sir Walter Scott remarks, "Yorick, the lively, witty, sensible and heedless parson is—Sterne himself." The name was borrowed by Sterne from the Yorick of Shakespeare's *Hamlet.*

York (*Geoffrey, archbishop of*), one of the high justiciaries of England in the absence of Richard Cœur de Lion.—Sir W. Scott, *The Talisman* (time Richard I.).

York (*James, duke of*), introduced by Sir W. Scott, in *Woodstock* and in *Peveril of the Peak.*

Yorke (*Oliver*), pseudonym of Francis Sylvester Mahony, editor of *Fraser's Magazine.* It is still edited under the same name.

Yorkshire Tragedy (*The*), author unknown (1604), was at one time printed with the name of Shakespeare.

Young America. J. G. Holland says: "What we call *Young America* is made up of about equal parts of irreverence, conceit, and that popular moral quality familiarly known as *brass.*"

Young Chevalier (*The*), Charles Edward Stuart, grandson of James II. He was the second pretender (1720–1788).

Young England, a set of young aristocrats, who tried to revive the courtly manners of the Chesterfield school. They wore white waistcoats, patronized the pet poor, looked down upon shopkeepers, and were imitators of the period of Louis XIV. Disraeli has immortalized their ways and manners.

Young Germany, a literary school, headed by Heinrich Heine [*Hi.ny*], whose aim was to liberate politics, religion, and manners from the old conventional trammels.

Young Ireland, followers of Daniel O'Connell in politics, but wholly opposed to his abstention from war and insurrection in vindication of "their country's rights."

Young Italy, certain Italian refugees, who associated themselves with the French republican party, called the *Carbonnerie Democratique.* The society was first organized at Marseilles by Mazzini, and its chief object was to diffuse republican principles.

Young Roscius, William Henry West Betty. When only 12 years old he made £34,000 in fifty-six nights. He appeared in 1803, and very wisely retired from the stage in 1807 (1791–1874).

Young-and-Handsome, a beautiful fairy, who fell in love with Alidōrus, "the lovely shepherd." Mordicant, an ugly fairy, also loved him, and confined him in a dungeon. Zephyrus loved Young-and-Handsome, but when he found no reci-

Yorick and the Chaise-Vamper's Wife

Charles R. Leslie, Artist *W. H. Watt, Engraver*

"IT then presently occurred to me that I had left my remarks in the pocket of the chaise:—and that in selling my chaise I had sold my remarks along with it, to the chaise-vamper.

* * * * * * * * * * * * * *

The wife of the chaise-vamper slipped in, as I told you, to take the papilliotes from off her hair,—the toilet stands still for no man,—so she jerked off her cap, to begin with them, as she opened the door; in doing which, one of them fell upon the ground: I instantly saw it was my own writing.

O Seigneur! cried I—you have got all my remarks upon your head, Madam!

* * * * * * * * * * * * * *

Tenez, said she; so without any idea of the nature of my suffering, she took them from her curls, and put them gravely, one by one, into my hat; one was twisted this way,—another twisted that."

Sterne's "Tristram Shandy."

YORICK AND THE CHAISE-VAMPER'S WIFE.

procity he asked the fairy how he could best please her. "By liberating the lovely shepherd," she replied. "Fairies, you know, have no power over fairies, but you, being a god, have full power over the whole race." Zephyrus complied with this request, and restored Alidorus to the Castle of Flowers, when Young-and-Handsome bestowed on him perpetual youth, and married him.—Comtesse D'Aunoy, *Fairy Tales* ("Young-and-Handsome," 1682).

Youwarkee, the name of the gawrey that Peter Wilkins married. She introduced the seaman to Nosmnbdsgrsutt, the land of flying men and women.—R. Pultoek, *Peter Wilkins* (1750).

Ysaie le Triste [*E.say' lĕ Treest*], son of Tristram and Ysolde (wife of King Mark of Cornwall). The adventures of this young knight form the subject of a French romance called *Isaie le Triste* (1522).

I did not think it necessary to contemplate the exploits . . . with the gravity of Isaie le Triste.—Dunlop.

Ysolde or **Ysonde** (2 *syl.*), surnamed "The Fair," daughter of the king of Ireland. When Sir Tristram was wounded in fighting for his uncle, Mark, he went to Ireland, and was cured by the Fair Ysolde. On his return to Cornwall he gave his uncle such a glowing account of the young princess that he was sent to propose offers of marriage, and to conduct the lady to Cornwall. The brave young knight and the fair damsel fell in love with each other on their voyage, and, although Ysolde married King Mark, she retained to the end her love for Sir Tristram. King Mark, jealous of his nephew, banished him from Cornwall, and he went to Wales, where he performed prodigies of valor. In time his uncle invited him back to Cornwall, but, the guilty intercourse being renewed, he was banished a second time. Sir Tristram now wandered over Spain, Ermonie, and Brittany, winning golden opinions by his exploits. In Brittany he married the king's daughter, Ysolde or Ysonde *of the White Hand*, but neither loved her nor lived with her. The rest of the tale is differently told by different authors. Some say he returned to Cornwall, renewed his love with Ysolde *the Fair*, and was treacherously stabbed by his uncle Mark. Others say he was severely wounded in Brittany, and sent for his aunt, but died before her arrival. When Ysolde *the Fair* heard of his death, she died of a broken heart, and King Mark buried them both in one grave, over which he planted a rose bush and a vine.

Ysolde or **Ysonde** or **Ysolt** *of the White Hand*, daughter of the king of Brittany. Sir Tristram married her for her *name's* sake, but never loved her nor lived with her, because he loved his aunt, Ysolde *the Fair* (the young wife of King Mark), and it was a point of chivalry for a knight to love only one woman, whether widow, wife, or maid.

Yuhid'thiton, chief of the Az'tecas, the mightiest in battle and wisest in council. He succeeded Co'anocot'zin (5 *syl.*), as king of the tribe, and led the people from the south of the Missouri to Mexico. —Southey, *Madoc* (1805).

Yvetot [*Eve.toe*], a town in Normandy; the lord of the town was called *le roi d'Yvetot.* The tale is that Clotaire, son of Clovis, having slain the lord of Yvetot before the high altar of Soissons, made

atonement to the heirs by conferring on them the title of *king*. In the sixteenth century the title was exchanged for that of *prince souverain*, and the whole fiction was dropped not long after. Béranger has a poem called "Le Roi d'Yvetot," which is understood to be a satirical fling at the great Napoleon. The following is the first stanza:

Il était un roi d'Yvetot
Peu connu dans l'histoire;
Se levant tard, se couchant tôt,
Dormant, fort bien sans gloire,
Et couronné par Jeanneton
D'un simple bonnet de coton.
Dit on:
Oh! oh! oh! oh! Ah! ah! ah! ah!
Quel bon petit roi c'etait; là! là! là!
Béranger.

It was a King of Yvetot
Whom few historians name;
A sleeper sound, a waker slow,
No dreams had he of fame.
By Betty's hand with nightcap crown'd,
He snored in state the whole clock round
Profound.
Ha! ha! ha! ha! Ho! ho! ho! ho!
A Kingdom match for Yvetot!
Ho! ho!

Ywaine and Gawin, the English version of "Owain and the Lady of the Fountain." The English version was taken from the French of Chrestien de Troyes (twelfth century), and was published by Ritson. The Welsh tale is in the *Mabinogion*. There is also a German version by Hartman von der Aue, a minnesinger (begining of thirteenth century). There are also Bavarian and Danish versions.

ZABARELL, a learned Italian commentator on works connected with the Aristotelian system of philosophy (1523–1589).

And still I held converse with
Zabarell . . .
Stufft noting-books; and still my spaniel slept.
At length he waked and yawned; and by yon sky
For aught I know, he knew as much as I.
Marston (died 1634).

Zabidius, the name in Martial for which "Dr. Fell" was substituted by Tom Brown, when sent by the dean of Christ Church to translate the lines;

Non amo te, Zabidi, nec possum dicere quare,
Hoc tantum possum dicere, non amo te.

I love thee not, Zabidius—
Yet cannot tell thee why;
But this I may most truly say,
I love thee not, not I.

Imitated thus:

I do not like thee, Dr. Fell—
The reason why, I cannot tell;
But this I know, and know full well,
I do not like thee, Dr. Fell.
Tom Brown (author of *Dialogues of the Dead*).

Zab'ulon, a Jew, the servant of Hippolyta, a rich lady wantonly in love with Arnoldo. Arnoldo is contracted to the chaste Zeno'cia, who, in turn, is basely pursued by the governor, Count Clo'dio.—Beaumont and Fletcher, *The Custom of the Country* (1647).

Zab'ulus, same as Diabolus.

Gay sport have we had to-night with Zabulus.
Lord Lytton, *Harold*, viii. (1850).

Zaccoc'ia, king of Mozambique, who received Vasco da Gama and his crew with great hospitality, believing them to

The King of Yvetot

Emile Bayard, Artist *S. Regnier, Engraver*

IT was a King of Yvetot
Whom few historians name;
A sleeper sound, a waker stow,
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Ha! ha! ha! ha! Ho! ho! ho! ho!
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Four goodly meals a day, within
His palace-walls of mud,
He stow'd beneath his royal skin,
And on an ass—his stud—
In triumph through his realm would jog,
His guard, with vigilance agog,
A dog!
Ha! ha! ha! ha! Ho! ho! ho! ho!
A Kingdom match for Yvetot!
Ho! ho!

Bêranger's "Roi d' Yvetot" (Brough's Translation).

THE KING OF YVETOT.

be Mahommedans; but when he ascertained that they were Christians he tried to destroy them.—Camoens, *Lusiad*, i., ii. (1569).

Zacharia, one of the three anabaptists who induced John of Leyden to join the revolt of Westphalia and Holland. On the arrival of the emperor, the anabaptists betrayed their dupe but perished with him in the flames of the burning palace.—Meyerbeer, *Le Prophète* (1849).

Zadig, the hero and title of a novel by Voltaire. Zadig is a wealthy young Babylonian, and the object of the novel is to show that the events of life are beyond human control.

Zad'kiel (3 *syl.*), angel of the planet Jupiter.—*Jewish Mythology.*

Zadkiel, the pseudonym of Lieutenant Richard James Morrison, author of *Prophetic Almanac*, *Handbook of Astrology*, etc.

Zadoc, in Dryden's satire of *Absalom and Achitophel*, is Sancroft, archbishop of Canterbury.

> Zadoc, the priest whom, shunning power and place,
> His lowly mind advanced to David's grace.
> Pt. i. (1681).

Zadoc Pine, man who makes a good living by attending to his own business and disregarding the admonitions of "Trades Unions" and officious wiseacres. "Man must earn his bread in the sweat of his brow; but some men sweat inside o' their heads, an' some outside. I'm workin' my brain."—H. C. Bunner, *Zadoc Pine* (1891).

Zaïde (2 *syl.*), a young slave who pretends to have been ill-treated by Adraste (2 *syl.*), and runs to Don Pèdre for protection. Don Pèdre sends her into the house while he expostulates with Adraste "for his brutality." Now, Adraste is in love with Isidore, a Greek slave kept by Don Pèdre, and when Zaïde is called forth, Isidore appears, dressed in Zaïde's clothes. "There," says Don Pèdre, "take her home and use her well." "I will," says Adraste, and leads off Isidore.—Molière, *Le Sicilien* ou *L'Amour Peintre* (1667).

Zaira, the mother of Eva Wentworth. She is a brilliant Italian, courted by de Courcy. When deceived by him she meditates suicide, but forbears, and sees Eva die tranquilly, and the faithless de Courcy perish of remorse.—Rev. C. R. Maturin, *Women* (a novel, 1822).

Zambullo (*Don Cleophas Leandro Perez*), the person carried through the air by Asmodēus to the steeple of St. Salvādor, and shown, in a moment of time, the interior of every private dwelling around.—Lesage, *The Devil on Two Sticks* (1707).

> Cleaving the air at a greater rate than Don Cleophas Leandro Perez Zambullo and his familiar.—C. Dickens, *The Old Curiosity Shop* (1840).

Zam'ora, youngest of the three daughters of Balthazar. She is in love with Rolando, a young soldier, who fancies himself a woman-hater, and, in order to win him she dresses in boy's clothes and becomes his page, under the name of Eugenio. In this character Zamōra wins the heart of the young soldier by her fidelity, tenderness and affection. When the proper moment arrives she assumes her female attire, and Rolando, declaring she is no woman, but an angel, marries her.—J. Tobin, *The Honeymoon* (1804).

Zamti, the Chinese mandarin. His wife was Mandăně, and his son Hamet. The emperor of China, when he was about to be put to death by Ti'murkan', the Tartar, committed to Zamti's charge his infant son, Zaphimri, and Zamti brought up this "orphan of China" as his own son, under the name of Etan. Twenty years afterwards Zamti was put to the rack by Timurkan, and died soon afterwards.—Murphy, *The Orphan of China* (1761).

Zanga, the revengeful Moor, the servant of Don Alonzo. The Moor hates Alonzo for two reasons: (1) because he killed his father, and (2) because he struck him on the cheek; and, although Alonzo has used every endeavor to conciliate Zanga, the revengeful Moor nurses his hate and keeps it warm. The revenge he wreaks is: (1) to poison the friendship which existed between Alonzo and Don Carlos by accusations against the don, and (2) to embitter the love of Alonzo for Leonora, his wife. Alonzo, out of jealousy, has his friend killed, and Leonora makes away with herself. Having thus lost his best beloved, Zanga tells his dupe he has been imposed upon, and Alonzo, mad with grief, stabs himself. Zanga, content with the mischief he has done, is taken away to execution.—Edward Young, *The Revenge* (1721).

*** "Zanga" was the great character of Henry Mossop (1729–1773). It was also a favorite part with J. Kemble (1757–1823).

Zanoné, Jepththa's daughter, doomed by her father's rash vow, to perpetual celibacy.—Margaret J. Preston, *Old Song and New* (1870).

Zano'ni, hero and title of a novel by Lord Bulwer Lytton. Zanoni is supposed to possess the power of communicating with spirits, prolonging life, and producing gold, silver, and precious stones (1842).

Zany of Debate. George Canning was so called by Charles Lamb in a sonnet printed in *The Champion* newspaper. Posterity has not endorsed the judgment or wit of this ill-natured satire (1770–1827).

Zaphimri, the "orphan of China," brought up by Zamti, under the name of Etan.

> Ere yet the foe burst in,
> "Zamti," said he, "preserve my cradled infant;
> Save him from ruffians; train his youth to virtue . . ."
> He could no more; the cruel spoiler seized him,
> And dragged my king, from yonder altar dragged him,
> Here on the blood-stained pavement; while the queen
> And her dear fondlings, in one mangled heap,
> Died in each other's arms.
> Murphy, *The Orphan of China,* iii. 1 (1761).

Zaphna, son of Alcānor, chief of Mecca. He and his sister, Palmira, being taken captives in infancy, were brought up by Mahomet, and Zaphna, not knowing Palmira was his sister, fell in love with her, and was in turn beloved. When Mahomet laid siege to Mecca, he employed Zaphna to assassinate Alcanor, and when he had committed the deed discovered that it was his own father he had killed. Zaphna would have revenged the deed on Mahomet, but died of poison.—James Miller, *Mahomet the Impostor* (1740).

Zara, an African queen, widow of Albuca'cim, and taken captive by Manuel, king of Grana'da, who fell in love with

her. Zara, however, was intensely in love with Osmyn (*alias* Prince Alphonso of Valentia), also a captive. Alphonso, being privately married to Almeʹria, could not return her love. She designs to liberate Osmyn; but, seeing a dead body in the prison, fancies it to be that of Osmyn, and kills herself by poison.—W. Congreve, *The Mourning Bride* (1697).

*** "Zara" was one of the great characters of Mrs. Siddons (1755–1831).

Zara (in French *Zaïre*), the heroine and title of a tragedy by Voltaire (1733), adapted for the English stage by Aaron Hill (1735). Zara is the daughter of Lusignan d'Outremer (king of Jerusalem) and sister of Nerestan. Twenty years ago Lusignan and his two children had been taken captives. Nerestan was four years old at the time; and Zara, a mere infant, was brought up in the seraglio. Osman the sultan fell in love with her, and promised to make her his sultana; and as Zara loved him for himself, her happiness seemed complete. Nerestan, having been sent to France to obtain ransoms, returned at this crisis, and Osman fancied that he observed a familiarity between Zara and Nerestan, which roused his suspicions. Several things occurred to confirm them, and at last a letter was intercepted, appointing a rendezvous between them in a "secret passage" of the seraglio. Osman met Zara in the passage, and stabbed her to the heart. Nerestan was soon seized, and being brought before the sultan, told him he had slain his sister, and the sole object of his interview was to inform her of her father's death, and to bring her his dying blessing. Osman now saw his error, commanded all the Christian captives to be set at liberty, and stabbed himself.

Zaramilla, wife of Tinacrio, king of Micomicon, in Egypt. He was told that his daughter would succeed him, that she would be dethroned by the giant Pandafilando, but that she would find in Spain the gallant knight of La Mancha, who would redress her wrongs, and restore her to her throne.—Cervantes, *Don Quixote*, I. iv. 3 (1605).

Zaraph, the angel who loved Nama. It was Nama's desire to love intensely and to love holily, but as she fixed her love on an angel and not on God, she was doomed to abide on earth till the day of consummation; then both Nama and Zaraph will be received in the realms of everlasting love.—T. Moore, *Loves of the Angels* (1822).

Zauberflöte (*Die*), a magic flute, which had the power of inspiring love. When bestowed by the powers of darkness, the love it inspired was sensual love; but when by the powers of light, it became subservient to the very highest and holiest purposes. It guided Tamiʹno and Pamiʹna through all worldly dangers to the knowledge of divine truth (or the mysteries of Isis).—Mozart, *Die Zauberflöte* (1791).

Zayde, the chief character in a French romance by Mde. Lafayette (seventeenth century).

Zeal (*Arabella*), in Shadwell's comedy *The Fair Quaker of Deal* (1617).

This comedy was altered by E. Thompson in 1720.

Zedekiah, one of General Harrison's servants.—Sir W. Scott, *Woodstock* (time, Commonwealth).

Zeʹgris and the Abencerraʹges [*Aʹ.ven.ce.rahʹ.ke*], an historical romance,

professing to be history, and printed at Alca'la in 1604. It was extremely popular, and had a host of imitations.

Zeid, Mahomet's freedman. "The prophet" adopted him as his son, and gave him Zeinab (or Zenobia) for a wife; but falling in love with her himself, Zeid gave her up to the prophet. She was Mahomet's cousin, and within the prohibited degrees, according to the *Korân.*

Zeinab or ZENOBIA, wife of Zeid, Mahomet's freedman and adopted son. As Mahomet wished to have her, Zeid resigned her to the prophet. Zeinab was the daughter of Amîma, Mahomet's aunt.

Zei'nab (2 *syl.*), wife of Hodei'rah (3 *syl.*), an Arab. She lost her husband and all her children, except one, a boy named Thal'aba. Weary of life, the angel of death took her, while Thalaba was yet a youth.—Southey, *Thalaba, the Destroyer* (1797).

Zeleu'cus or **Zaleucus,** a Locrensian lawgiver, who enacted that adulterers should be deprived of their eyes. His own son being proved guilty, Zeleucus pulled out one of his own eyes, and one of his son's eyes, that "two eyes might be paid to the law."—Valerius Maximus, *De Factis Dictisque,* v. 5, exl. 3.

> How many now will tread Zeleucus' steps?
> G. Gascoigne, *The Steele Glas* (died 1577).

Zeli'ca, the betrothed of Azim. When it was rumored that he had been slain in battle, Zelica joined the harem of the Veiled Prophet as "one of the elect of paradise." Azim returned from the wars, discovered her retreat, and advised her to flee with him, but she told him that she was now the prophet's bride. After the death of the prophet Zelica assumed his veil, and Azim, thinking the veiled figure to be the prophet, rushed on her and killed her.—T. Moore, *Lalla Rookh* ("The Veiled Prophet," etc., 1817).

Zelis, the daughter of a Persian officer. She was engaged to a man in the middle age of life, but just prior to the wedding he forsook her for a richer bride. The father of Zelis challenged him, but was killed. Zelis now took lodging with a courtezan, and went with her to Italy; but when she discovered the evil courses of her companion she determined to become a nun, and started by water for Rome. She was taken captive by corsairs, and sold from master to master, till at length Hingpo rescued her, and made her his wife.—Goldsmith, *A Citizen of the World* (1759).

Zelma'ne (3 *syl.*), the assumed name of Pyr'oclês, when he put on female attire. —Sir Philip Sidney, *Arcadia* (1590).

> Sir Philip has preserved such a matchless decorum that Pyroclês' manhood suffers no stain for the effeminacy of Zelmanê.—C. Lamb.

Zelu'co, the only son of a noble Sicilian family, accomplished and fascinating, but spoilt by maternal indulgence, and at length rioting in dissipation. In spite of his gayety of manner, he is a standing testimony that misery accompanies vice.—Dr. John Moore, *Zeluco* (a novel, 1786).

Ze'mia, one of the four who, next in authority to U'riel, preside over our earth. —Klopstock, *The Messiah,* iii. (1748).

Zemzem, a fountain at Mecca. The Mohammedans say it is the very spring which God made to slake the thirst of

Ishmael, when Hagar was driven into the wilderness by Abraham. A bottle of this water is considered a very valuable present, even by princes.

There were also a great many bottles of water from the fountain of Zemzem, at Mecca.—*Arabian Nights* ("The Purveyor's Story").

Zenel'ophon, the beggar-girl who married King Cophet'ua of Africa. She is more generally called Penel'ophon.—Tennyson, *King Cophetua and the Beggar-maid.*

Zenobia, queen of Palmyra, who claimed the title of "Queen of the East." She was defeated by Aurelian and taken prisoner in A.D. 273.

Zenobia, brillant and beautiful woman, the most striking figure in the group of remarkable people who compose the Blithedale Farm household. She has a dark history which she would forget in a later love. This fails her and she drowns herself. "Being the woman that she was, could Zenobia have forseen all these ugly circumstances of death, how ill it would become her . . . she would no more have committed the dreadful act than have exhibited herself to a public assembly in a badly-fitting garment. . . . She was not quite simple in her death."—Nathaniel Hawthorne, *The Blithedale Romance* (1850).

Zeno'cia, daughter of Chari'no, and the chaste troth-plight wife of Arnoldo. While Arnoldo is wantonly loved by the rich Hippol'yta, Zenocia is dishonorably pursued by the governor, Count Clo'dio.—Beaumont and Fletcher, *The Custom of the Country* (1647).

Zephalinda, a young lady who has tasted the delights of a London season, but is taken back to her home in the country, to find enjoyment in needlework, dull aunts, and rooks.

She went from opera, park, assembly, play,
To morning walk, and prayers three hours a day;
To part her time 'twixt reading and Bohea,
To muse, and spill her solitary tea,
O'er her cold coffee trifle with her spoon,
Count the slow clock and dine exact at noon.
Pope, *Epistle to Miss Blount* (1715).

Zeph'on, a cherub who detected Satan squatting in the garden, and brought him before Gabriel, the archangel. The word means "searcher of secrets." Milton makes him "the guardian angel of paradise."

Ithuriel and Zephon, with winged speed
Search thro' this garden, leave unsearched no nook;
But chiefly where those two fair creatures lodge,
Now laid perhaps asleep, secure of harm.
Milton, *Paradise Lost* (1665).

Zephyr. (See MORGANE.)

Zerbinette (3 *syl.*), the daughter of Argante (2 *syl.*), stolen from her parents by gypsies when four years old, and brought up by them. Léandre, the son of Seigneur Géronte fell in love with her, and married her; but the gypsies would not give her up without being paid £1500. Scapin wrung this money from Géronte, pretending it was to ransom Léandre, who had been made a prisoner by some Turks who intended to sell him in Algiers for a slave unless his ransom was brought within two hours. The old man gave Scapin the money grudgingly, and Scapin passed it over to the gypsies, when a bracelet led to the discovery that Zerbinette was the daughter of Seigneur Argante, a friend of Léandre's father, and all parties were delighted at the different revelations.—Molière, *Les Fourberies de Scapin* (1671).

*** In the English version, called *The Cheats of Scapin*, by Thomas Otway, Zerbinette is called "Lucia," her father, Argante, is called "Thrifty," Léandre is Anglicized into "Leander," Géronte becomes "Gripe" and the sum of money is £200.

Zerbi'no, son of the king of Scotland, and intimate friend of Orlando.—Ariosto, *Orlando Furioso* (1516).

Zerli'na, a rustic beauty, about to be married to Massetto, when Don Giovanni allures her away under the promise of making her a fine lady.—Mozart, *Don Giovanni* (opera, 1787).

Zerlina, in Auber's opera of *Fra Diavolo* (1830).

Zesbet, daughter of the sage Oucha, of Jerusalem. She had four husbands at the same time, viz., Abdal Motallab (the sage), Yaarab (the judge), Abou'teleb (a doctor of law), and Temimdari (a soldier). Zesbet was the mother of the Prophet Mahomet. Mahomet appeared to her before his birth, in the form of a venerable old man, and said to her:

"You have found favor before Allah. Look upon me; I am Mahomet, the great friend of God, he who is to enlighten the earth. Thy virtues, Zesbet, and thy beauty have made me prefer thee to all the daughters of Meeea. Thou shalt for the future be named Aminta [*sic*]." Then, turning to the husbands, he said, "Yon have seen me; she is yours, and you are hers. Labor then with a holy zeal to bring me into the world to enlighten it. All men who shall follow the law which I shall preach may have four wives; but Zesbet shall be the only woman who shall be lawfully the wife of four husbands at once. It is the least privilege I can grant the woman of whom I choose to be born."—Comte Caylus, *Oriental Tales* ("History of the Birth of Mahomet," 1743).

(The mother of Mahomet is generally called Amina, not Aminta.)

Zethus, son of Jupiter and Antiope.

Zeus (1 *syl.*), the Greek Jupiter. The word was once applied to the blue firmament, the upper sky, the arch of light; but in Homeric mythology Zeus is king of gods and men; the conscious embodiment of the central authority and administrative intelligence which holds states together; the supreme ruler; the sovereign source of law and order; the fountain of justice, and final arbiter of disputes.

Zeuxis and Parrhas'ios. In a contest of skill Zeuxis painted some grapes so naturally that birds pecked at them. Confident of success, Zeuxis said to his rival, "Now let Parrhasios draw aside his curtain, and show us *his* production." "You behold it already," replied Parrhasios, "the curtain is the picture." Whereupon, the prize was awarded to him, for Zeuxis had deceived the *birds*, but Parrhasios had deceived *Zeuxis*.

Myron's statue of a cow was mistaken by a herd of bulls for a living animal; and Apellês's painting of the horse Bucephalos deceived several mares, who ran about it neighing.

Quintin Matsys, of Antwerp, fell in love with Lisa, daughter of Johann Mandyn; but Mandyn vowed his daughter should marry only an artist. Matsys studied painting, and brought his first picture to show Lisa. Mandyn was not at home, but had left a picture of his favorite pupil, Frans Floris, representing the "fallen angels," on the easel. Quintin painted a bee on an outstretched leg, and when Mandyn returned he tried to brush it off, whereupon the deception was

discovered. The old man's heart was moved, and he gave Quintin his daughter in marriage, saying, "You are a true artist, greater than Johann Mandyn." The painting is in Antwerp Cathedral.

VELASQUEZ painted a Spanish admiral so true to life that King Philip IV., entering the studio, thought the painting was the admiral, and spoke to it as such, reproving the supposed officer for being in the studio wasting his time, when he ought to have been with the fleet.

Zillah, beloved by Hamuel, a brutish sot. Zillah rejected his suit, and Hamuel vowed vengeance. Accordingly, he gave out that Zillah had intercourse with the devil, and she was condemned to be burnt alive. God averted the flames, which consumed Hamuel, but Zillah stood unharmed, and the stake to which she was bound threw forth white roses, "the first ever seen on earth since paradise was lost."—Southey. (See ROSE.)

Zimmerman (*Adam*), the old burgher of Soleure, one of the Swiss deputies to Charles "the Bold" of Burgundy.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Zim'ri, one of the six Wise Men of the East led by the guiding star to Jesus.

Zimri taught the people, but they treated him with contempt; yet, when dying, he prevailed on one of them, and then expired.—Klopstock, *The Messiah,* v. (1771).

Zimri, in Dryden's satire of *Absalom and Achitophel,* is the second duke of Buckingham. As Zimri conspired against Asa, king of Judah, 1 *Kings,* xvi. 9, so the duke of Buckingham "formed parties and joined factions."

Some of the chiefs were princes in the land:
In the first rank of these did Zimri stand—
A man so various that he seemed to be
Not one, but all mankind's epitomê;
Stiff in opinion, always in the wrong,
Was everything by turns, and nothing long.
Pt. i. (1681).

Zine'bi (*Mohammed*), king of Syria, tributary to the caliph Haroun-al-Raschid; of very humane disposition.—*Arabian Nights* ("Ganem, the Slave of Love").

Zineu'ra, in Boccaccio's *Decameron* (day 11, Nov. 9), is the "Imogen" of Shakespeare's *Cymbeline.* She assumed male attire with the name of Sicurano da Finalê (Imogen assumed male attire and the name Fidelê); Zineura's husband was Bernard Lomellin, and the villain was Ambrose (Imogen's husband was Posthŭmus Leonātus, and the villain Iachimo). In Shakespeare, the British king Cymbeline takes the place assigned by Boccaccio to the sultan.

Ziska or **Zizka,** John of Trocznov, a Bohemian nobleman, leader of the Hussites. He fought under Henry V. at Agincourt. His sister had been seduced by a monk; and whenever he heard the shriek of a Catholic at the stake, he called it "his sister's bridal song." The story goes that he ordered his skin at death to be made into a drum-head (1360–1427).

*** Some say that John of Trocznov was called "Ziska" because he was "one-eyed;" but that is a mistake—Ziska was a family name, and does not mean "one-eyed," either in the Polish or Bohemian language.

For every page of paper shall a hide
Of yours be stretched as parchment on a drum
Like Ziska's skin, to beat alarm to all
Refractory vassals.
Byron, *Werner,* i. (1822).

But be it as it is, the time may come
His name [*Napoleon's*] shall beat th' alarm like Ziska's drum.
Byron, *Age of Bronze*, iv. (1819).

Zobeide [*Zo-bay'de*], half-sister of Amīnê. She had two sisters, who were turned into little black dogs by way of punishment for casting Zobeidê and the prince from the petrified city into the sea. Zobeidê was rescued by the fairy serpent, who had metamorphosed the two sisters, and Zobeidê was enjoined to give the two dogs a hundred lashes every day. Ultimately, the two dogs were restored to their proper forms, and married two calenders, sons of kings; Zobeidê married the Caliph Haroun-al-Raschid; and Aminê was restored to Amin, the caliph's son, to whom she was already married.—*Arabian Nights* ("History of Zobeidê").

While the caliph was absent from Bagdad, Zobeide caused his favorite (named Fetnab) to be buried alive, for which she was divorced.—*Arabian Nights* ("Ganem, the Slave of Love").

Zohak, the giant who keeps the "mouth of hell." He was the fifth of the Pischdadian dynasty, and was a lineal descendant of Shedâd, king of Ad. He murdered his predecessor, and invented both flaying men alive and killing them by crucifixion. The devil kissed him on the shoulders, and immediately two serpents grew out of his back and fed constantly upon him. He was dethroned by the famous blacksmith of Ispahan', and appointed by the devil to keep hell-gate.—D'Herbelot, *Bibliothèque Orientale* (1697).

Zohara, the queen of love, and mother of mischief. When Harût and Marût were selected by the host of heaven to be judges on earth, they judged righteous judgment till Zohara, in the shape of a lovely woman, appeared before them with her complaint. They then both fell in love with her and tried to corrupt her, but she flew from them to heaven; and the two angel-judges were for ever shut out.

The Persian Magi have a somewhat similar tradition of these two angels, but add that after their "fall," they were suspended by the feet, head downwards, in the territory of Babel.

The Jews tell us that Shamhozai, "the judge of all earth," debauched himself with women, repented, and by way of penance was suspended by the feet, head downwards, between heaven and earth.—Bereshit rabbi (in *Gen.* vi. 2).

Zohauk, the Nubian slave; a disguise assumed by Sir Kenneth.—Sir W. Scott, *The Talisman* (time, Richard I.).

Zoïlos (in Latin *Zoïlus*), a grammarian, witty, shrewd and spiteful. He was nicknamed "Homer's Scourge" (*Homēromastix*), because he assailed the *Iliad* and *Odyssey* with merciless severity. He also flew at Plato, Isoc'ratês, and other high game.

The Sword of Zoïlos, the pen of a critic.

Zoilus. J. Dennis, the critic whose attack on Pope produced *The Dunciad*, was so called (1657–1733).

Zoleikha (3 *syl.*), Potiphar's wife.—Sale, *Al Korân*, xii. (note).

Zophiel [*Zo'fel*], "of cherubim the swiftest wing." The word means "God's spy." Zophiel brings word to the heavenly host that the rebel crew are preparing a second and fiercer attack.

Zophiel, of cherubim the swiftest wing,
Came flying, and in mid-air aloud thus cried:
"Arm, warriors, arm for fight."
Milton, *Paradise Lost* (1665).

Zorai'da (3 *syl.*), a Moorish lady, daughter of Agimora'to, the richest man in Barbary. On being baptized she had received the name of Maria; and, eloping with a Christian captive, came to Andalusi'a.—Cervantes, *Don Quixote*, I. iv. 9–11 ("The Captive," 1605).

Zorphee (2 *syl.*), a fairy in the romance of *Amadis de Gaul* (thirteenth century).

Zosimus, the patriarch of the Greek Church.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Zuleika [*Zu.lee'.kah*], daughter of Giaffer [*Djaf'fir*], pacha of Aby'dos. Falling in love with Selim, her cousin, she flees with him, and promises to be his bride; but the father tracks the fugitives and shoots Selim, whereupon Zuleika dies of a broken heart.—Byron, *Bride of Abydos* (1813).

Never was a faultless character more delicately or more justly delineated than that of Lord Byron's "Zuleika." Her piety, her intelligence, her strict sense of duty, and her undeviating love of truth, appear to have been originally blended in her mind, rather than inculcated by education. She is always natural, always attractive, always affectionate; and it must be admitted that her affections are not unworthily bestowed.—George Ellis.

Zulichium (*The enchanted princess of*), in the story told by Agelastes, the cynic, to Count Robert.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Zulzul, the sage whose life was saved in the form of a rat by Gedy, the youngest of the four sons of Corcud. Zulzul gave him, in gratitude, two poniards, by the help of which he could climb the highest tree or most inaccessible castle.—Gueulette, *Chinese Tales* ("Corcud and His Four Sons," 1723

APPENDICES.

APPENDIX I.

ENGLISH AND AMERICAN BIBLIOGRAPHY.

Abbott (Edwin Abbott), London, 1838–
Bible Lessons, 1872.
Cambridge Sermons, 1875.
Concordance to Pope, 1875.
Parables for Children, 1880.
Shakesperian Grammar (A), 1870
Through Nature to Christ, 1877.

Abbott (Jacob), born at Hallowel, Maine, 1803-1879.
Corner Stone (The), 1826.
Way to do good (The), 1836.
Young Christian (The), 1825.

Abbott (Rev. John S. C.), brother of Jacob Abbott, 1806–1877.
Kings and Queens, or Life in a Palace, 1839.
Life of Napoleon, 1855.
Mother at Home (The), 1845.

Abercrombie (John), Aberdeen, 1781–1844.
Inquiry Concerning the Intellectual Powers, 1830, 1833.
Philosophy of Moral Feeling, 1833.
Researches on Diseases of the Brain, etc., 1828.

Addison (Joseph), born at Milston, in Wiltshire, 1672–1719.
Freeholder (The), 1715–16.
Guardian (The), 1713.
Spectator (The), 1711–12, 1714.
Tatler (The) 1709–11.
Cato (a tragedy 1713.
Divine Poems, 1728.
Evidences of the Christian Religion, 1807.
Poems, 1712, 1719.

Agassiz (Louis), born at Orbe, in Switzerland. 1807–1873
Elements of Zoölogy, 1854.
Essay on Classification, 1859.
Fossil Fish, 1833–42.
Lake Superior; its Physical character, Vegetables and Animals, 1850.
Salmonidæ, 1839.
Studies on Glaciers, 1840.
System of Glaciers, or Researches on Glaciers, 1847.
Zoölogical Bibliography, 1848–50.

Ainsworth (William Harrison), Manchester, 1805–1882.
Auriol and other Tales, 1880.
Beatrice Tyldesley, 1878.
Beau Nash, 1880.
Boscobel, or the Royal Oak, 1872.
Cardinal Pole, 1863.
Chetwynd Calverley, 1876.
Constable de Bourbon, 1866.
Constable of the Tower, 1861.
Crichton, 1837.
Fall of Somerset, 1877.
Flitch of Bacon (The), 1854.
Goldsmith's Wife (The), 1875.
Good Old Times (The), 1873.
Guy Fawkes, 1841.
Hilary St. Ives, 1869.
Jack Sheppard, 1839.
John Law, the Projector, 1864.
Lancashire Witches, 1848.
Leaguer of Lathom (The), 1876.
Lord Mayor of London (The), 1862.
Manchester Rebels (The), 1873.
Merry England, 1874.
Mervyn Clitheroe, 1857.
Miser's Daughter (The), 1842.
Myddleton Pomfret, 1865.
Old Court (The), 1867.
Old St. Paul's, 1841–43.
Ovingdean Grange, 1850.
Preston Fight (The), 1875.
Rookwood, 1834.
St. James's, or Court of Queen Anne, 1844.
Sir John Chiverton, 1825.
South Sea Bubble, 1868.
Spanish Match (The), 1865.
Spendthrift (The), 1856.
Stanley Brereton, 1881.
Star Chamber (The), 1854.

Talbot Harland, 1870.
Tale of the Plague, 1841.
Tower Hill, 1871.
Tower of London, 1843.
Windsor Castle, 1843.

Akenside (Mark), born at Newcastle-on-Tyne, 1721–1770.
British Philippie, 1738.
Epistle to Curio, 1744.
Naiades (Hymn to the), 1746.
Odes, 1740.
Pleasures of the Imagination, 1744.

Aldrich (Thomas Bailey), born at Portsmouth, New Hampshire, 1836.
Ballad of Baby Bell, and other Poems, 1856.
Cloth of Gold, and other Poems, 1874.
Marjorie Daw, 1873.
Prudence Palfrey, 1874.
Queen of Sheba, 1877.
Story of a Bad Boy, 1870.

Alford (Henry), dean of Canterbury, London, 1810–1871.
Chapters on the Poets of Greece, 1841.
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Queen's English (The), 1864.
Abbot of Muchelnage, and other Poems, 1841.
Poems and Poetical Fragments, 1831.
School of the Heart, and other Poems, 1835.

Alison (Sir Archibald), born at Kenley, in Shropshire, 1792–1867.
Essays, 1850.
History of Europe during the French Revolution, 1833–1842.
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Life of Marlborough, 1848.
Lives of Lord Castlereagh and Sir C. Stewart, 1861.

Alleine (Joseph), Devizes, 1633–1668.
Alarm to the Unconverted, 1672.

Allibone (Samuel Austen), born in Philadelphia, 1816–1889.
A Critical Dictionary of English Literature, and British and American Authors, 1858–1875.

Allingham (William), Ballyshannon, 1824–1889.
Day and Night Songs, 1854–55.
Fifty Modern Poems, 1865.
Music-master (The), and other Poems, 1857.
Poems, 1850.
Songs, Ballads, and Stories, 1877.
(Editor of *Frazer's Magazine*, 1874.)

Argyll (George John Douglas Campbell, duke of), 1823–
Primeval Man, 1869.
Reign of Law (The), 1867.

Arnold (Sir Edwin), 1832–
Feast of Belshazzar (Newdegate prize), 1852.
Griselda (a drama), 1856.
Poems, Narrative and Lyrical, 1853.
Indian Song of Songs, 1875; the Gîta Govinda.
Light of Asia, 1879.
Poets of Greece, 1869.

Arnold (Matthew), born at Laleham, Middlesex, 1822–1888.
New Poems, 1868.
Poems, 1854–1877.
Essays on Criticism, 1865.
God and the Bible, 1875.
Last Words on Translating Homer, 1863
Literature and Dogma, 1873.
Popular Education of France, 1864.
Schools and Universities on the Continent, 1868.
St. Paul and Protestantism, 1870.
Study of Celtic Literature, 1867.
Three Lectures on Translating Homer, 1861–1862.

Arnold (Thomas), born at West Cowes, Isle of Wight, 1795–1842.
History of Rome, 1838–42.
Lectures on Modern History, 1842.
Sermons.

Ascham (Roger), born at Kirby-Wiske, Yorkshire, 1515–1568.
Scholemaster (The), 1570.

Audubon (John James), born in Louisiana, 1780–1851.
American Ornithological Biography, 1831–39.
Birds of America, 1830–39, 1844.
Quadrupeds of America (with Dr. Buchanan).

Austen (Jane), born at Steventon, Hampshire, 1775–1817.
Emma, 1816.
Mansfield Park, 1814.
Northanger Abbey, posthumous, 1818.
Persuasion, posthumous, 1818.
Pride and Prejudice, 1813.
Sense and Sensibility, 1811.

Austin (Alfred), born at Headingley, near Leeds, 1835–
Golden Age (The), 1871.
Human Tragedy (The), 1862.
Interludes, 1872.
Leszko, the Bastard, 1877.
Madonna's Child, 1873.
My Satire and its Censors, 1861.
Randolf, 1858.
Rome or Death, 1873.
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Tower of Babel (The), 1874.

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Won by a Head, 1866.
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Poetry of the Period (The), 1870.
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Tory Horrors, 1876.
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Aytoun (William Edmonstoune), born in Edinburgh, 1813–1865.
Ballads of Scotland, 1858.
Bothwell, 1856.
Firmilian, 1854.
Lays of the Scottish Cavaliers, and other Poems, 1849.
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Life and Times of Richard I., 1840.
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Bacon (Roger), a friar, born at Ichester, in Somersetshire, 1214–1292.
Opus Majus, 1267.

Bailey (Philip James), Nottingham, 1816–
Festus, 1839.

Baillie (Joanna), born at Bothwell, 1762–1851.
Plays of the Passions, 1st series, 1798; 2d series, 1802; 3rd series, 1812.

Bain (Alexander), born at Aberdeen, 1818–
Emotions and the Will, 1859.
Senses and the Intellect (The), 1855.

Baird (Spenser Fullerton), born at Reading, Pennsylvania, 1823–1887.
Birds of North America, 1860 (with J. Cassin).
Mammals of North America, 1861 (with J. Cassin).
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Editor and Translator of the *Iconographic Encyclopædia*, 1851.

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Cast Up by the Sea, 1869.
Eight Year's Wanderings in Ceylon, 1855.
Ismaïlia, 1874.
Nile Tributaries of Abyssinia (The), 1867.
Rifle and Hound of Ceylon (The), 1854.

Bancroft (George), born at Worcester, Massachusetts, 1800–1891.
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Barbauld (Mrs.), born at Kibworth-Harcourt, in Leicestershire, 1743–1825.
Devotional pieces, 1775.
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Evenings at Home, 1792–95 (with Dr. Aikin).
Female Spectator (The), 1811.
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Barham (Richard Harris), born at Canterbury, 1788–1845.
Ingoldsby Legends (in verse and prose), 1837.

Baring-Gould (Rev. Sabine), Exeter, 1834–
Book of Were Wolves (The), 1865.
Curiosities of the Olden Time, 1869.
Curious Myths of the Middle Ages, 1866–67.
Difficulties of the Faith (The), 1874.
Germany, Past and Present, 1879.
Golden Gate (The), 1869–70.
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Path of the Just (The), 1854.
Post Mediæval Preachers, 1865.
Silver Store (The), 1868.
Some Modern Difficulties, 1875.
Village Sermons for a Year, 1875.
Yorkshire Oddities, 1874.

Barlow (Joel), born at Reading, Connecticut, 1755–1812.
Vision of Columbus (The), a poem, 1787. (Afterwards enlarged into *The Columbiad*, 1805.)

Barnes (Albert), New York, 1798–1870.
Notes on the New Testament, 1832–48.
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Barnum (Phineas Taylor), born at Bethel, Connecticut, 1810–1891.
Humbugs of the World, 1865.
Struggles and Triumphs, 1869.

Barrow (Sir John), born near Ulverstone, in Lancashire, 1764–1848.
Mutiny of the *Bounty*, 1831.
Baxter (Richard), born at Rowton, in Shropshire, 1615–1691.
Saints' Everlasting Rest (The), 1650.
Beattie (James), born at Laurencekirk, in Scotland, 1735–1803.
Judgment of Paris, 1765.
Minstrel (The), in two parts. Part i. 1771; part ii. 1774.
Poems and Translations, 1760.
Dissertations, 1783.
Elements of Moral Sciences (The), 1790–93.
Essay on Poetry and Music, 1778.
Essay on Truth, 1770.
Essays, 1776.
Evidences of Christianity, 1786.
Beckford (William), 1761–1844.
Vathek (an Eastern tale), 1786.
Bede ("The Venerable"), born at Jarrow, in Durham, 672–735.
A Book on Metrical Art; another on Orthography; lives of the abbots of Wearmouth; Commentaries on the Bible; De Sex Ætatibus Mundi. (All in Latin.)
Historia Ecclesiastica Gentis Anglorum, 734.
Homilies, Hymns, Epigrams, etc.
Martyrology.
Beecher (Catherine Esther), born at East Hampton, New York, 1800–1878.
Common Sense applied to Religion, 1857.
Duty of American Women to their Country, 1845.
The True Remedy for the Wrongs of Women, 1851.
Beecher (Rev. Henry Ward), born at Litchfield, Connecticut, 1813–1887.
Lectures to Young Men, 1850.
Life Thoughts, 1858.
Star Papers (The), 1858.
Beecher-Stowe (Mrs.), born at Litchfield, Connecticut, 1812–
Agnes of Sorrento, 1862.
Chimney Corner (The), 1868.
Christian Slave (The), a drama, 1855.
Daisy's First Winter, and other Stories, 1867.
Dred, a Tale of the Great Dismal Swamp, 1856.
House and Home Papers, 1864.
Lady Byron's Vindication, 1870.
Little Foxes, 1865,
Little Pussy Willows, 1870.
Men of Our Times, 1868.
Minister's Wooing (The), 1859.
My Wife and I, 1872.
Old Town Folks, 1869.
Our Charley, and what to do with him, 1859.
Pearl of Orr's Island (The), 1862.
Pink and White Tyranny, 1871.
Poganuc People, their Loves and Lives, 1878.
Queer Little People, 1867.
Ravages of a Carpet (The), 1864.
Religious Rhymes, 1865.
Stories about our Dogs, 1865.
Sunny Memories of Foreign Lands, 1854.
True Story of Lord Byron, 1869.
Uncle Tom's Cabin, 1852.
Bellows (Rev. Henry Whitney), born at Boston, 1814–1882.
Defence of the Drama, 1857.
Old World in its New Face (The), 1868–69.
Benton (Thomas Hart), born in Orange county, North Carolina, 1783–1858.
Thirty Years' Views, 1853.
Bickersteth, (Rev. Edward Henry), born at Islington, 1825–
Yesterday, To-day, and For Ever, 1866.
Black (William), born at Glasgow, 1841–
Daughter of Heth (A), 1871.
Green Pastures and Piccadilly, 1877.
In Silk Attire, 1869.
Kilmeny, 1870.
Lady Silverdale's Sweetheart, 1876.
Macleod of Dare, 1878.
Madcap Violet, 1876.
Maid of Killeena (The), and other Stories, 1874.
Monarch of Mincing Lane (The), 1871.
Princess of Thule (A), 1873.
Strange Adventures of a Phaeton, 1872.
Sunrise, 1881.
Three Feathers, 1875.
White Wings, 1880.
Life of Oliver Goldsmith, 1878.
Blackburn (Henry), 1830–
Art in the Mountains, 1870.
Artists and Arabs, 1868.
Harz Mountains, 1873.
Normandy Picturesque, 1869.
The Pyrenees, 1867.
Travelling in Spain, 1866.
Blackie (John Stuart), born at Glasgow, 1809–
Democracy, 1867.
Discourses on Beauty, 1858.
Four Phases of Morals, 1871.
Homer and the Iliad, 1866.
Horæ Hellenicæ, 1874.
Lays and Legends of Ancient Greece, 1857.
Lays of the Highlands and Islands, 1872.
Lyrical Poems in English and Latin, 1860.
Natural History of Atheism, 1878.
Poems, chiefly Mythological, 1857, 1860.

Self-culture, 1873.
War-Songs of Germany, 1870.

Blackmore (Richard Doddridge), born at Longworth, in Berkshire, 1825–
Alice Lorraine, 1875.
Christowell, 1882.
Clara Vaughan, 1864.
Cradock Nowell, 1866.
Cripps, the Carrier, 1876.
Eréma, or My Father's Sin, 1877.
Fate of Franklin (The), a poem, 1860.
Lorna Doone, 1869.
Maid of Sker, 1872.

Blackstone (Sir William), London, 1723–1780.
Commentaries on the Laws of England (4 vols.), 1765–69.

Blackwell, M.D. (Elizabeth), born at Bristol, 1821. The first woman that ever obtained a medical diploma, 1849.
Laws of Life considered with reference to the Physical Education of Girls, 1852.

Blair (Hugh), born at Edinburgh, 1718–1800.
Lectures on Rhetoric, 1783.

Blake (William), "Pictor Ignotus," London, 1757–1827.
America (a prophecy), 1793.
Book of Ahania, 1795.
Book of Thiel, 1789.
Europe (a prophecy), 1794.
Gates of Paradise, 1793.
Jerusalem, 1804.
Marriage of Heaven and Hell, 1800.
Milton, 1804.
Poetical Sketches, 1783.
Songs of Experience, 1794.
Songs of Innocence, 1789.
Urizen, 1800.
Visions of the Daughters of Albion, 1793.

Blessington (Marguerite, countess of), born near Clonmel, in Ireland, 1789–1849.
Conversations with Lord Byron, 1832.
Desultory Thoughts, 1838.
Idler in France, 1841.
Idler in Italy, 1839.
Belle of the Season (The), 1840.
Confessions of an Elderly Gentleman, 1835.
Confessions of an Elderly Lady, 1836.
Country Quarters, 1850.
Governess (The), 1841.
Repealers (The), 1833.
Two Friends (The), 1834.
Victims of Society, 1837.

Bloomfield (Robert), born at Honington, in Suffolk, 1766–1823.
Farmer's Boy, 1798.

Borrow (George), born at East Dereham, in Norfolk, 1803–1881.
Bible in Spain (The), 1843.
Lavengro, the Scholar, Gypsy and Priest, 1851.
Romany Rye (The), a sequel to Lavengro, 1857.

Boswell (James), born in Auchinleck, in Scotland, 1740–1795.
Journal of a tour to the Hebrides with Dr. Johnson, 1785.
Life of Dr. Samuel Johnson, 1791.

Boucicault (Dion), born in Dublin, 1820–1890.
Author of more than 150 dramatic pieces. (See APPENDIX III., under the title of each.)

Bowditch (Nathaniel), born at Salem, Massachusetts, 1773–1838.
Méchanique Céleste, 1829–38.
Practical Navigator, 1802.

Bowen (Francis), born at Charleston, 1814–
Critical essays on the History and Present Condition of Speculative Philosophy, 1842.

Braddon (Mary Elizabeth), London, 1837–
Aurora Floyd, 1864.
Barbara, etc., 1880.
Birds of Prey, 1870.
Captain of the Vulture (The), 1870.
Charlotte's Inheritance, 1871.
Cloven Foot (The), 1878.
Dead Men's Shoes, 1876.
Dead Sea Fruit, 1872.
Doctor's Wife (The), 1867.
Eleanor's Victory, 1865.
Fenton's Quest.
Henry Dunbar, 1865.
Hostages of Fortune, 1875.
John Marchmont's Legacy, 1866.
Joshua Haggard's Daughter, 1876.
Lady Audley's Secret, 1862.
Lady Lisle, 1869.
Lady's Mile (The), 1869.
Lost for Love, 1874.
Lovells of Arden, 1871.
Lucius Davoren, 1873.
Milly Darrell, 1872.
Only a Clod, 1868.
Open Verdict (An), 1878.
Ralph the Bailiff.
Robert Ainsleigh, 1871.
Run to Earth, 1872.
Rupert Godwin, 1871.
Sir Jasper's Tenant, 1868.
Strange World (A), 1875.
Strangers and Pilgrims, 1873.
Taken at the Flood, 1874.
To the Bitter End, 1872.
Trail of the Serpent (The), 1868.

Weavers and Weft, 1877.
Vixen, 1879.
Garibaldi, and other Poems, 1861.
Griselda (a drama), 1873.
Loves of Arcadia (a comedietta), 1860.

Bradford (William), born at Austerfield, in Lancashire, 1588–1657.
History of Plymouth Colony, 1656.

Bradley (Rev. Edward), born at Kidderminster, in Worcestershire, 1827–1889.
Adventures of Verdant Green (a tale), 1853.

Brande (William Thomas), born 1786–1866.
Dictionary of Materia Medica, 1839.
Dictionary of Science, Literature and Art, 1842.
Manual of Chemistry, 1819.

Bray (Mrs.), born in Surrey, 1791–1883.
Life of Thomas Stothard, R.A., 1851.

Brewer (Rev. E. Cobham), 1810–
Dictionary of Phrase and Fable, 1868.
Reader's Handbook (The), 1880.

Bronte (Charlotte), born at Thornton, in Yorkshire, 1816–1855.
Jane Eyre, 1847.
Professor (The), 1856.
Shirley, 1849.
Villette, 1853.

Brooke (Henry), born in Ireland, 1706–1783.
Fool of Quality (The), a novel, 1767.

Brooke (Rev. Stopford Augustus), of Dublin, 1832–
Christ in Modern Life, 1881.
Life of Frederick W. Robertson, 1865.
Milton, 1879.
Primer of English Literature, 1878.
Theology in the English Poets, 1874.

Brooks (Charles Shirley), born at Brill, in Oxfordshire, 1815–1874.
Aspen Court, 1855.
Gordian Knot (The), 1858.
Silver Cord (The), 1841.
Sooner or Later, 1869.
Creole (The), 1853.
Daughter of the Stars (The).
Honors and Tricks.
Our New Governess.
Naggletons (The).
Poems of Wit and Humor, 1875.

Brougham and Vaux (Henry, Lord), born in Edinburgh, 1779–1868.
Works, 1855–57.

Brown (Charles Brockden), of Philadelphia, 1771–1810.
Arthur Mervyn, 1796.
Clara Howard, 1801.
Edgar Huntly, 1801.
Jane Talbot, 1804.
Ormond, 1799.
Wieland, 1798.

Brown, M.D. (John), born at Biggar, in Scotland, 1810–1882.
Horæ Subsecivæ, 1858.
Rab and his Friends, 1858–60.
Our Dogs.

Browne (Charles Farrar), pseudonym "Artemus Ward," born in Maine, 1834–1867.
Artemus Ward among the Fenians, 1866.
Artemus Ward among the Mormons, 1864.
Artemus Ward his Book, 1862.
Artemus Ward in London, 1868.
Artemus Ward's Complete Works, 1870.

Browne (Sir Thomas), London, 1605–1682.
Religio Medici, 1642.

Browning (Mrs. Elizabeth Barrett), 1809–1861.
Aurora Leigh, 1856.
Battle of Marathon, 1822.
Casa Guidi Windows, 1851
Drama of Exile, 1840.
Essay on Mind, and other Poems, 1826.
Greek Christian Poets, 1863.
Lady Geraldine's Courtship, 1850.
Poems, 1844.
Poems before Congress, 1860.
Prometheus Bound, 1833.
Romaunt of the Page (The), 1839.
Seraphim, and other Poems (The), 1838.

Browning (Robert), London, 1812–1889.
Agamemnon of Æschylus, 1877.
Aristophanes' Apology, 1875.
Balaustion's Adventure, 1871.
Blot on the 'Scutcheon, 1843.
Christmas Eve, 1850.
Dramatic Idylls, 1879–80.
Dramatic Lyrics, 1881.
Dramatic Romances.
Dramatis Personæ, 1864.
Fifine at the Fair, 1872.
Inn Album (The), 1875.
King Victor and King Charles.
La Saisiaz, 1878.
Men and Women, 1855.
Pacchiarotto, 1876.
Paracelsus, 1836.
Pippa Passes, 1842.
Prince Hohenstiel-Schwangau, 1871.
Red-cotton Nightcap Country (The), 1873.
Return of the Druses.
Ring and the Book (The), 1868.
Romances and Lyrics, 1845.
Sordello, 1839.
Soul's Tragedy (A), 1846.

Strafford, 1837.
Two Poets of Croisic (The), 1878.

Bruce (James), born at Kinnaird, in Scotland, 1730–1794.
Travels to discover Sources of the Nile, 1790.

Bryant (William Cullen), born at Cummington, 1794–1878.
Ages (The), 1821.
Battle-field.
Embargo (The), 1807.
Fountain (The), and other Poems, 1842.
Hymn of the City.
Indian at the Burying-place of his Fathers.
Poems collected, 1832.
Thanatopsis, 1812.

Buchanan (Robert), born at Caverswall, in Staffordshire, 1841–
Balder the Beautiful, 1877.
Ballad Stories of the Affections, 1866.
Book of Orm, 1870.
Child of Nature, 1870, printed 1881.
David Gray, and other Essays, 1868.
Drama of Kings (The), 1871.
God and the Man, 1881.
Idyls and Legends of Inverburn, 1865.
Land of Lorne (The), 1871.
London Poems, 1866; Poems, 1860.
Master Spirits, 1873.
Martyrdom of Madeline, 1882.
North Coast, and other Poems, 1867.
Poetical Works, 1874.
Shadow of the Sword, 1875.
White Rose and Red, 1873.
Undertones, 1860.
Madcap Prince (A), a comedy, 1874.
Witch-finder (The), a tragedy.

Buckle (Henry Thomas), 1822–1862.
History of Civilization in Europe, 1857–61.

Bunyan (John), born at Elstow, in Bedfordshire, 1628–1688.
Barren Figtree (The), 1683.
Grace Abounding, 1666
Holy City (The), 1665.
Holy War, 1682.
Pilgrim's Progress, part i., 1678; part ii., 1684.

Burke (Edmund), of Dublin, 1730–1797.
Inquiry into our Ideas of the Sublime and Beautiful, 1756.
Present State of the Nation (The), 1769.
Reflections on the French Revolution, 1790.
Speeches, posthumous, 1801.

Burnaby (Frederick), born at Bedford, 1842–1885.
On Horseback through Asia Minor, 1877.
Ride to Khiva, 1873.

Burnet (Gilbert), bishop of Salisbury, born in Edinburgh, 1643–1715.
History of his own Time, posthumous, 1723–34.
History of the Reformation, vol. i., 1679; vol. ii., 1681; vol. iii., 1714.

Burney (Frances), afterwards Mde. D'Arblay, 1752–1840.
Diary and Letters, posthumous, 1841–46.

Burns (Robert), born at Ayr, 1759–1796.
Auld Lang Syne, 1793.
Cotter's Saturday Night, 1787.
Death and Dr. Hornbook, 1787.
Duncan Gray, 1792.
For a' that an' a' that, 1796.
Green grow the Rashes O, 1787.
Hallowcen, 1787.
Highland Mary, 1792.
Mary Morison, 1793.
Scots wha hae, 1793.
Tam O'Shanter, 1791.
To Mary in Heaven, 1788.
To a Mountain Daisy, 1786.
To a Mouse, 1785.
Twa Dogs, 1787.

Burritt (Elihu), of Connecticut, 1811–1879.
Chips from Many Blocks, 1878.
Olive Leaves, 1853.
Sparks from the Anvil, 1848.
Voice from the Forge (A).
Walk from John o' Groat's to Land's End, 1865.

Burton, (John Hill), of Aberdeen, 1809–1881.
Book-hunter (The), 1862.

Burton (Richard Francis), born in Norfolk, 1821–1890.
Abeokuta, or the Cameroon Mountains, 1863.
Canoeing . . . from Sabarà to the Sea, 1868.
City of the Saints (The), 1861.
Etruscan Bologna, 1876.
Falconry in the Valley of the Indus, 1852.
First Footsteps in East Africa, 1856.
Goa and the Blue Mountains, 1851.
Lake Regions of Central Africa, 1860.
Mission to Gelile, King of Dahomey, 1864.
Nile Basin (The), 1864.
Personal Narrative of a Pilgrim to . . . Mecca, 1855.
Sind revisited, 1877.
Trips to Gorilla Land, 1875.
Ultima Thule, 1875.
Vikram and the Vampire (Hindu tales), 1869.
Zanzibar, 1872.

Burton (Robert), born at Lindley, in Leicestershire, 1576–1639.
Anatomy of Melancholy, 1621.

Butler (Joseph), bishop of Durham, born at Wantage, in Berkshire, 1692–1752.
Analogy of Religion, 1736.

Butler (Samuel), born at Strensham, in Worcestershire, 1612–1680.
Hudibras, part i., 1663; part ii., 1664; part iii., 1678.

Byron (George Noel Gordon, lord), London, 1788–1824.
Beppo, 1818.
Bride of Abydos, 1813.
Cain, 1821.
Childe Harold, canto i., 1809; ii., 1810; iii., 1816; iv., 1818.
Corsair (The), 1814.
Curse of Minerva, 1812.
Deformed Transformed (The), 1824.
Don Juan, cantos i., ii., 1819; iii.–v., 1821; vi.–viii., 1823; ix.–xi., 1823; xii.–xiv., 1823; xv., xvi., 1824.
English Bards and Scotch Reviewers, 1809.
Giaour (The), 1813.
Heaven and Earth: a Mystery, 1822.
Hebrew Melodies, 1815.
Hours of Idleness, 1807.
Island (The), 1823.
Lament of Tasso, 1817.
Lara, 1814.
Manfred, 1817.
Marino Faliero, 1821.
Mazeppa, 1819.
Memoirs of my own Life, 1825.
Monody on Sheridan, 1817.
Morgante Maggiore, etc., 1823.
Ode to Napoleon Bonaparte, 1814.
Parisina, 1816.
Prisoner of Chillon, 1816.
Prophecy of Dante, 1821.
Sardanapalus, 1821.
Siege of Corinth, 1816.
Werner, 1822.
Letters and Journal, 1831.

Byron (Henry James), born at Manchester, 1835–1884.
American Lady (An), 1874.
Fra Diavolo, 1858.
Ill-treated Il Trovatore, 1855.
Not such a Fool as he looks, 1869.
Old Sailors, 1874.
Our Boys, 1878.
War to the Knife, 1865.

Cædmon, first English poet, died at Whitby, 680.
Paraphrasis Poetica Geneseos, printed 1655.

Campbell (John, lord), born near Cupar, in Scotland, 1779–1861.
Lives of the Chief Justices, 1849.
Lives of the Lord Chancellors, 1845–47.

Campbell (Thomas), of Glasgow, 1777–1844.
Battle of the Baltic, 1801.
Exile of Erin, 1801.
Gertrude of Wyoming, 1809.
Hohenlinden, 1801.
Pilgrim of Glencoe, and other Poems, 1842.
Pleasures of Hope, 1799.
Reullura, the Beautiful Star, 1817.
Theodoric, and other Poems, 1824.
Ye Mariners of England, 1801.

Carey (Henry), 1696–1743.
Sally in our Alley, 1737.

Carleton (William), of Ireland, 1798–1869.
Black Prophet (The), 1847.
Tales, 1841.
Traits and Stories of the Irish Peasantry, 1830–32.
Valentine M'Clutchy, 1845.
Willie Reilly, 1855.

Carlyle (Thomas), of Dumfriesshire, in Scotland, 1795–1881.
Chartism, 1839.
French Revolution (The), 1837.
Friedrich II. the Great, vol. i., ii., 1858; iii., iv., 1862.
Heroes and Hero-worship, 1840.
Life of Schiller, 1823–24; recast 1825.
Life of John Sterling, 1851.
Oliver Cromwell's Letters and Speeches, 1845.
Past and Present, 1843.
Reminiscences, 1881.
Sartor Resartus, 1833–34.

Cary (Rev. Henry Francis), born at Birmingham, 1772–1844.
Dante (translated), 1805–14.

Cass (Lewis), born at Exeter, in New Hampshire, 1782–1866.
King, Court, and Government of France, 1840.

Cavendish (George), a pseudonym.
Life of Cardinal Wolsey, 1825.

Chalmers (Alexander), of Aberdeen, 1759–1834.
British Essayist, 1803.
English Poets, 1810.
General Biographical Dictionary, 1812–17.

Chalmers (Thomas), born at Anstruther, in Scotland, 1780–1847.
Adaptation of Nature to the Constitutions of Man, 1833.

Chambers (Robert), born at Peebles, in Scotland, 1802–1871.
Book of Days (The), 1863–64.

Chambers (William), brother of the above, 1800–1883.

Ailie Gilroy, 1872.
Book of Scotland, 1830.
Memoir of Robert Chambers, 1872.
The Two Brothers.
Cyclopædia of English Literature, 1842–44.
Domestic Annals of Scotland, 1858.
Essays, 1866.
Edinburgh Journal, started 1832.
Information for the People, commenced 1834.
Gazetteer of Scotland, 1829–30.

Chamier (Frederic), London, 1796–1870.
Ben Brace, 1835.
Tom Bowline, 1839.

Channing (William Ellery), born at Boston, 1818–
Poems, 1843, 1847.
Wanderer (The), 1872.
Woodman (The), 1849.
Thoreau, the Poet-Naturalist, 1873.

Chapman (Dr. George), born at Hitching Hill, in Hertfordshire, 1557–1634.
Homer's *Iliad*, 1603.
Homer's *Odyssey*, 1614.

Chatterton (Thomas), of Bristol, 1752–1770.
Rowley Correspondence begins 1768.
Godwin, 1771.
Miscellanies, 1778. Supplement, 1784.
Poems, 1771.
Rowley Pieces in a Collective Form, 1777.

Chaucer (Geoffrey), born in London, 1328–1400.
Boke of Cupid, or the Cuckow and the Nightingale, 1364; first printed 1532.
Boke of Fame (The), printed by Caxton, no date; by Pynson, 1526.
Boke of the Duchesse (The), 1371; printed 1532.
Canterbury Tales (The), 1383; printed by Caxton, 1475.
Compleynte of a Loveres Lyfe (The), 1362.
Compleynte of Chaucer to his Purse (The), 1377; first printed 1532.
Compleynte of Mars and Venus (The), 1364.
Flower and the Leaf (The), first printed 1598.
House of Fame (The), 1373; first printed 1532.
Jacke Upland, first printed 1602.
Parlement of Briddes, or Assembly of Fowles (The), 1358; or Scipio's Dream, printed by Wynkyn de Worde, 1530.
Ploughman's Tale (The), first printed 1542.
Praise of Women (A), 1366; first printed 1532.
Romaunt of the Rose (The), 1360; printed 1532.
Treatise on the Astrolabie, 1391–92.
Troylus and Creseyde, 1369; printed by Caxton, no date; Wynkyn de Worde, 1517.

Chavasse (Pye H.), 19th century.
Advice to a Mother on the Management of her Children, 1849.
Advice to a wife on the Management of her Own Health, 1850.

Chesterfield (Philip Dormer Stanhope, earl of), born in London, 1694–1773.
Letters to his Son, posthumous, 1774; supplement, 1777.

Child (Mrs. Lydia Maria), born at Medford, 1802–1880.
Autumnal Leaves, 1860.
Fact and Fiction, 1846.
Flowers for Children, 1852.
Hobomok, a Story of the Pilgrims, 1824.
Isaac T. Hopper, a True Life, 1853.
Looking towards Sunset, 1860.
Philothea, a Greek Romance, 1836.
Progress of Religious Ideas, etc., 1855.
Rebels (The), 1825.
Romance of the Republic (A), 1867.

Church (Rev. Richard William), 1815–1890.
Beginning of the Middle Ages, 1877.
Civilization before and after Christianity, 1872.
Influences of Christianity upon National Character, 1873.
Sacred Poetry of Early Religions, 1874.

Cibber (Colley), of London, 1671–1757.
Apology for his own Life, 1740.
Works, 1721.

Clarendon (Henry Hyde, earl of), born at Dinton, in Wiltshire, 1638–1709.
History of the Rebellion and Civil War in England, 1702–4.

Clarke (Charles Cowden), born at Enfield, in Middlesex, 1787–1877.
Molière Characters, 1865.
Shakespeare Characters, 1863.
Tales from Chaucer, 1833.

Clarke (Mrs. Cowden), 1809–
Complete Concordance to the Works of Shakespeare (A), 1845.
Girlhood of Shakespeare's Heroines (The), 1850.

Clarke (James Freeman), born in Hanover, 1810–1888.
Christian Doctrine of Forgiveness (The), 1852.
Christian Doctrine of Prayer (The), 1854.
Essentials and Non-essentials in Religion, 1878.
Orthodoxy, 1866.
Steps of Belief, 1870.
Ten Great Religions (The), 1870.

Clemens (Samuel Langhorne), pseudonym "Mark Twain," born in Florida, 1835–

An Idle Excursion, 1878.
Gilded Age (The), 1874.
Innocents Abroad (The), 1869.
Jumping Frog (The), 1867.
Prince and Pauper, 1881.
Roughing it, 1872.
Tom Sawyer, 1876.
Tramp Abroad, 1880.

Clough (Arthur Hugh), born in Liverpool, 1819–1861.
Poems and Essays, 1871.

Cobbe (Frances Power), born in the county of Dublin, 1822–
Cities of the Past, 1864.
Criminals, Idiots, Women and Minors, 1869.
Dawning Lights, 1868.
Essays on the Pursuits of Women, 1863.
Female Education, 1862.
Friendless Girls and How to Help Them, 1861.
Hours of Work and Play, 1867.
Religious Duty, 1864.
Studies of Ethical and Social Subjects, 1865.
Thanksgiving, 1863.
Workhouse as an Hospital (The), 1861.

Cobbett (William), born at Farnham, in Surrey, 1762–1835.
Advice to Young Men, 1831.
Cottage Economy, 1822.
History of the Protestant Reformation in England, etc., 1810.
Parliamentary History of England, 1803.
Political Registers, 1802–13.
Poor Man's Friend (The), 1826.
Works of Peter Porcupine, 1801.

Cobbold (Rev. Richard), 1797–1877.
Margaret Catchpole, 1845.

Cockburn (Henry Thomas, lord), Edinburgh, 1779–1854.
Life of Lord Jeffrey, 1852.

Coke (Sir Edward), born at Milenam, in Norfolk, 1551–1633.
Institutes, part i. (Coke upon Littleton), 1628; part ii. (Magna Charta), 1642; part iii. (High Treason), 1644; part iv. (Jurisdiction of Courts), 1644.

Colenso (John William), 1814–1883.
Criticism on *The Speaker's Commentary*, 1871.
Epistle to the Romans (The), 1861.
Lectures on the Pentateuch, 1873.
Natal Sermons, 1866.
Pentateuch and Book of Joshua critically examined (The), 1862–72.

Coleridge (Samuel Taylor), born at Ottery St. Mary, in Devonshire, 1772–1834.
Ancient Mariner (in seven parts), 1798.
Christabel, part i., 1797; part ii., 1800; published 1816.
Kubla Khan (a vision), 1816.
Poems, 1796.
Translation of Wallenstein, 1800.
Aids to Reflection, 1825.
Biographia Literaria, 1817.
Essays on his own Times, 1850.
Friend (The), 27 numbers, 1809–10.
Lay Sermons, 1816–17.
Notes and Lectures on Shakespeare, etc., 1849.
Table Talk, 1835.

Collier (Jeremy), born at Stow Quy, in Cambridgeshire, 1650–1726.
Ecclesiastial History of Great Britain, 1708–14.
Essays on Moral Subjects, 1697, 1705, 1709.

Collier (John Payne), London, 1789–1883.
Bibliographical Account of Rare Books, 1865.
History of English Dramatic Poetry, 1831.
Memoirs of Actors in the Plays of Shakespeare, 1846.
New Facts regarding Shakespeare, 1835, 1836, 1839.
Notes and Emendations to the Text of Shakespeare's Plays, 1852.
Poetical Decameron, 1820.
Poet's Pilgrimage (The), 1822.
Sculptor (The), 1878.

Collins (Mortimer), of Plymouth, in Hampshire, 1827–1876.
Blacksmith and Scholar, 1875.
Fight with Fortune (A), 1876.
Frances, 1874.
Idyls and Rhymes, 1855.
Ivory Gate (The), 1869.
Marquis and Merchant, 1871.
Miranda, 1873.
Mr. Carington, 1873.
Princess Clarice, 1872.
Squire Silchester's Whim, 1873.
Summer Songs, 1860.
Sweet and Twenty, 1875.
Sweet Anne Page, 1868.
Transmigration, 1873.
Two Plunges for a Pearl, 1872.
Village Comedy (The), 1877.
Vivian Romance (The), 1870.
Who is the Heir? 1865.

Collins (William), of Chichester, 1720–1756.
Odes, 1745–46.
Ode to Evening, 1746.
Oriental Eclogues, 1742.
Passions (Ode on the), 1746.
Poems, 1765.

Collins (William Wilkie), London, 1824–1889.
After Dark, and other Stories, 1856.
Antonina, or the Fall of Rome, 1850.
Armadale, 1866.
Basil, 1852.
Black Robe (The), 1881.
Dead Secret (The), 1857.
Fallen Leaves (The), 1880.
Frozen Deep (The), 1873.
Haunted Hotel (The), 1879.
Hide and Seek, 1854.
Law and the Lady (The), 1875.
Man and Wife, 1870.
Miss or Mrs.? and other Stories, 1873.
Mr. Wray's Cash-box (a Christmas tale), 1852.
Moonstone (The), 1868.
My Miscellanies, 1863.
New Magdalen (The), 1873.
No Name, 1862.
Poor Miss Finch, 1872.
Queen of Hearts (The), 1859.
Rambles beyond Railways, 1851.
Two Destinies, 1876.
Woman in White (The), 1860.
Black and White.
Frozen Deep (The), 1857.
Lighthouse (The), 1855.

Colman (George), 1762–1836.
Broad Grins, 1802.
Eccentricities for Edinburgh, 1820.
My Nightgown and Slippers, 1797.
Poetical Vagaries, 1812.
Random Records, 1830.
Vagaries vindicated, 1814.
*** For his plays, see APPENDIX III.

Colton (Rev. Caleb C.), *–1832.
Lacon, or Many Things in Few Words, 1822.

Congreve (William), born at Stafford, 1670–1729.
Poems, 1710.
*** For his plays, see APPENDIX III.

Conington (John), born at Boston, in Lincolnshire, 1825–1869.
Translations into English verse of the *Æneid* of Virgil, 1866; of the *Agamemnon* of Æschylus, 1848; of the *Odes* of Horace, 1863.

Cook (Eliza), 1812–1889.
Journal, 1849–54.
New Echoes, and other Poems, 1864.
Poems, 1840.

Cook (Captain James), born at Marton, in Yorkshire, 1728–1779.
Three Voyages around the World, first published in 1773; second in 1777; third in 1784.

Cooke (John Esten), born at Winchester, in Virginia, 1830–1886.
Henry St. John, Gentleman, 1856.
Her Majesty the Queen, 1873.
Hilt to Hilt, 1869.
Leather Stockings and Silk, 1854.
Life of Robert E. Lee, 1871.
Life of Stonewall Jackson, 1866.
Mohun, or the Last Days of Lee and his Paladins, 1868.
Virginia Comedians (The), 1855.

Cooley (Thomas McIntyre), born at Attica, in New York, 1824–
Constitutional Limitations . . . of the American Union, 1868, 1871.

Coombe (William), born at Bristol, 1741–1823.
Tour in Search of the Picturesque, 1812.
Tour in Search of Consolation, 1820.
Tour in Search of a Wife, 1821.
Tour of Dr. Syntax through London, 1810.

Cooper (James Fenimore), born at Burlington, 1789–1851.
Afloat and Ashore, 1844.
Bravo (The), 1831.
Chainbearer (The), 1845.
Deer-slayer (The), 1841.
Headsman of Berne, 1833.
Home as Found, 1838.
Homeward Bound, 1838.
Jack Tier, 1848.
Last of the Mohicans (The), 1826.
Lionel Lincoln, 1825.
Mercedes of Castile, 1840.
Miles Wallingford, 1844.
Ned Myers, 1843.
Oak Openings, 1848.
Outward Bound, 1836.
Pathfinder, 1840.
Pilot (The), 1823.
Pioneers (The), 1823.
Prairie (The), 1827.
Precaution, 1821.
Red Rover (The), 1827.
Red Skins (The), 1846.
Satanstoe, 1845.
Sea Lions, 1849.
The Spy, 1821.
Two Admirals (The), 1842.
Water Witch (The), 1830.
Ways of the Hour, 1850.
Wept of Wishton-Wish (The), 1829.
Wing and Wing, 1842.
Wyandotte, 1843.

Cotton (Charles), born at Beresford Hall, in Staffordshire, 1630–1687.
Complete Angler, 1676.

Coverdale (Miles), bishop of Exeter, born at Coverham, in Yorkshire, 1487–1568.
Cranmer's (or the Great) Bible, 1539.
Translation of the Bible, 1535.

Cowper (William), born at Great Berkhampstead, in Hertford, 1731–1800.
John Gilpin, 1782.
Miscellaneous Poems, 1793.
On the Receipt of My Mother's Picture, 1798.
Table Talk, 1781; published 1782.
Task (The), in six books, 1783–85.

Cox (Rev. Sir George William), 1827–
Crusades (The), 1874.
History of Greece (A), 1874.
Great Persian War (The), 1861.
Introduction to the Science of Comparative Mythology and Folk Lore, 1881.
Mythology of the Aryan Nations (The), 1870.
Poems, Legendary and Historical, 1850.
Tales of Ancient Greece, 1868, 1877.
Tales of Thebes and Argos, 1863.
Tales of the Gods and Heroes, 1862.

Cox (Samuel Sullivan), born at Zanesville, Ohio, 1824–1889.
Buckeye Abroad (The), 1852.
Eight Years in Congress, 1865.
Search for Winter Sunbeams, 1870.

Coxe (Rev. Arthur Cleveland), born at Mendham, New Jersey, 1818–.
Advent, a Mystery, 1837.
Athanasion, and other Poems, 1842.
Athwold, 1838. (Recast and reproduced under the title of "The Ladye Chase.")
Christian Ballads, 1840.
Halloween, 1844.
Saul, a Mystery, 1845.

Craik (George Lillie), of Fifeshire, Scotland, 1799–1866.
Bacon, his Writings and Philosophy, 1846–47.
English of Shakespeare (The), 1857.
History of British Commerce, 1844.
Pursuit of Knowledge under Difficulties, 1831.
Romance of the Peerage, 1848–50.
Outlines of the History of the English Language, 1855.
Sketches of the History of Literature and Learning in England, 1844–45.
Spenser and his Poetry, 1845.

Craik (Mrs. Dinah Maria Mulock), born at Stoke-upon-Trent, in Staffordshire, 1826–1887.
Agatha's Husband, 1852.
Avilion, and other Tales, 1854.
Christian's Mistake, 1865.
Hannah, 1871.
Head of the Family (The), 1851.
John Halifax, Gentleman, 1857.
Laurel Bush (The), 1877.
Legacy (A), 1878.
Life for a Life (A), 1859.
Mistress and Maid, 1863.
Noble Life (A), 1866.
Ogilvies (The), 1849.
Olive, 1850.
Poems, 1872.
Sermons out of Church, 1875.
Studies from Life, 1869.
Woman's Kingdom (The), 1870.

Creasy (Sir Edward Shepherd), born at Bexley, in Kent, 1812–1878.
Fifteen Decisive Battles of the World (The), 1851.

Croly (Rev. George), born at Dublin, 1780–1860.
Salathiel, 1827.

Crosby (Howard), born in New York, 1826–1890.
Lands of the Moslem, 1850.
Life of Christ, 1871.
Notes on the New Testament, 1861.

Crowe (Mrs.), born at Borough Green, in Kent, 1800–1876.
Night Side of Nature (ghost stories), 1848.

Crowe (Joseph Arthur), London, 1825–
Early Flemish Painters, 1857, 1872.
History of Painting in Italy, 1864.
History of Painting in North Italy, 1871.
Life of Titian, 1877.

Cruden (Alexander), of Aberdeen, 1700–1770.
Concordance of the Holy Scriptures, 1737.
Scripture Dictionary, 1770.

Cumming (Roualeyn George Gordon), born in Scotland, 1820–1866.
Hunter's Life in South Africa (A), 1850.

Cunningham (Alexander), born at Ettrick, in Scotland, 1654–1737.
History of Great Britain, etc., 1787.

Cunningham (Allan), born at Blackwood, in Scotland, 1785–1842.
Lives of British Painters, Sculptors, and Architects, 1829–33.

Curtis (George Ticknor), born at Watertown, in Massachusetts, 1812–
History of the Origin, Formation, and Adoption of the Constitution of the United States, 1855–58.
Life of Daniel Webster, 1855–58.

Curtis (George William), born at Providence, in Rhode Island, 1824–
Howadji in Syria, 1852.
Lotus Eaters, 1852.
Nile Notes of a Howadji, 1850.

Potiphar Papers (The), 1853.
Prue and I, 1862.

Cushing (Caleb), born at Salisbury, in Massachusetts, 1800–1879.
Review of the Three Days' Revolution in France, 1833.

Dana (James Dwight), born at Utica, in New York, 1813–
Corals and the Coral Islands, 1872.
Manual of Geology, 1862.
On Crustacea, 1852–54.
On the Geology of the Pacific, 1849.
On Zoöphytes, 1846.
Text-book of Geology, 1864.

Dana (Richard Henry), born at Cambridge, Massachusetts, 1815–1882.
To Cuba and Back, 1859.
Two Years before the Mast, 1869.

Darwin (Charles), born at Shrewsbury, 1809–1882.
Cross and Self Fertilization, etc., 1876.
Descent of Man, and Selection in Relation to Sex (The), 1871.
Different Forms of Flowers in Plants of the same Species, 1877.
Domesticated Animals and Cultivated Plants, etc., 1867.
Effects of Cross-fertilization in Plants, 1876.
Expression of Emotion in Man and Animals (The), 1872.
Fertilization of Orchids, 1862.
Formation of Vegetable Mould through the Action of Worms, 1881.
Fossil Lepodidæ of Great Britain (The), 1855.
Geological Observations on South America, 1846.
Geological Observations on Volcanic Islands, 1844.
Insectivorous Plants, 1875.
Journal of Researches in Various Countries visited by H.M.S. *Beagle* in 1831.
Monograph of the Family Cirripedia, 1851.
Movements and Habits of Climbing Plants, 1875.
Nutation of Plants, 1880.
Origin of Species by Means of Natural Selection (The), 1859.
Structure and Distribution of Coral Reefs (The), 1842.
Voyage of a Naturalist, 1845.
Zoölogy of the Voyage of H.M.S. *Beagle*, 1840–43.

Davy (Sir Humphrey), born at Penzance, in Cornwall, 1778–1829.
Researches, Chemical and Philosophical, 1800.

Dawson (John William), born at Picton, in Nova Scotia, 1820–
Archaia, or Studies on the Cosmogony, etc., of the . . . Scriptures, 1858.
Story of the Earth and Man, 1872.

Day (Thomas), London, 1748–1789.
History of Sandford and Merton, 1783–89.

Defoe (Daniel), London, 1661–1731.
Colonel Jack, 1721.
Jonathan Wild, 1725.
Journal of the Plague Year, 1722.
Memoirs of a Cavalier, 1724.
Moll Flanders, 1721.
Political History of the Devil (The), 1726.
Robinson Crusoe, 1719.

De la Ramé (Louisa), *nom de plume* "Ouida," born at Bury St. Edmunds, 1840–
Ariadne, 1877.
Cecil Castlemaine's Gage, 1867.
Chandos, 1866.
Dog of Flanders (A), 1872.
Folle Farine, 1871.
Friendship, 1878.
Held in Bondage, 1863.
In a Winter City, 1876.
Leaf in a Storm (A), 1873.
Moths, 1880.
Pascarel, 1873.
Pipistrello, and other Stories, 1880.
Puck, his Vicissitudes and Adventures, 1869.
Signa, 1875.
Strathmore, 1865.
Tricotrin, a Story of a Waif and Stray, 1860.
Two Little Wooden Shoes, 1874.
Under Two Flags, 1868.
Village Commune (A), 1881.

De Quincey (Thomas), Manchester, 1786–1859.
Confessions of an English Opium Eater, 1821.

Dewey (Orville), born at Sheffield, Massachusetts, 1794–
Old World and the New (The), 1836.
On the Education of the Human Race, 1855.

Dexter (Henry Martyn), born at Plympton, 1821–
Banishment of Roger Williams (The), 1876.
Church Policy of the Pilgrims, 1866.
History of King Philip's War (The), 1870.
History of the Plymouth Colony, 1877.

Dibdin (Charles), Southampton, 1745–1814.
Complete History of the English Stage (A), 1795.
Sea-songs, 1790.
Shepherd's Artifice (The), an opera, 1761.

Dicey (Edward), born at Claybrook Hall, in Leicestershire, 1832–
Battlefields of 1866 (The), 1866.

Memoir of Cavour, 1859.
Month in Russia (A), 1867.
Morning Land (The), 1870.
Rome in 1860.
Schleswig-Holstein War (The), 1864.

Dick (Thomas), born at Dundee, in Scotland, 1774–1857.
Celestial Scenery, 1838.
Christian Philosopher (The), 1823.
Philosophy of Religion (The), 1825.
Philosophy of a Future State (The), 1828.
Practical Astronomer (The), 1845.

Dickens (Charles), born at Portsmouth, 1812–1870.
Barnaby Rudge, 1841.
Battle of Life, 1846.
Bleak House, 1852.
Chimes (The), 1844.
Cricket on the Hearth (The), 1846.
Christmas Carol (A), 1843.
David Copperfield, 1849.
Dr. Marigold's Prescriptions, 1868.
Dombey and Son, 1846–47.
Great Expectations, 1860.
Hard Times, 1854.
Haunted House (The), 1859.
Haunted Man (The), 1848.
Holly-tree Inn (The), 1855.
Hunted Down, 1860.
Little Dorritt, 1857.
Martin Chuzzlewit, 1843.
Master Humphrey's Clock, 1840–41.
Message from the Sea (A), 1860.
Mrs. Lirriper's Lodgings, 1863.
Mugby Junction, 1866.
Mystery of Edwin Drood, 1870.
Nicholas Nickleby, 1838.
No Thoroughfare, 1867.
Old Curiosity Shop (The), 1840.
Oliver Twist, 1837.
Our Mutual Friend, 1864.
Pickwick Papers (The), 1836.
Round of Stories (A), 1852.
Sketches by Boz, 1835.
Somebody's Luggage, 1862.
St. George and the Dragon, 1866.
Strange Gentleman (The), 1836.
Tale of Two Cities (A), 1859.
Tenants at Will, 1864.
Tom Tiddler's Ground, 1867.
Village Coquettes (The), 1836.
Uncommercial Traveller (The), 1860.
American Notes, 1842.
Child's History of England (The), 1851.
Sunday under Three Heads, 1836.

Dilke (Charles Wentworth), 1843–
Greater Britain, 1868.

Disraeli (Benjamin, earl of Beaconsfield), 1805–1881.
Alarcos, 1839.
Alroy (The Wondrous Tale of), 1833.
Coningsby, or the New Generation, 1844.
Contarini Fleming, 1832.
Endymion, 1881.
Henrietta Temple, 1837.
Ixion in Heaven, 1833.
Lothair, 1871.
Revolutionary Epic (The), 1834.
Rise of Iskander (The), 1833.
Sybil, or the Two Nations, 1845.
Tancred, or the New Crusade, 1847.
Venetia, 1837.
Vivian Grey, 1826–27.
Voyage of Captain Popanilla (The), 1828.
Young Duke (The), 1831.

Disraeli (Isaac), born at Bradenham House, in Buckinghamshire, 1766–1848.
Amenities of Literature, 1841.
Calamities of Authors, 1812.
Curiosities of Literature, 1791, 1793, 1823.
Defence of Poetry (A), 1790.
Dissertation on Anecdotes, 1793.
Miscellanies of Literature, 1812–22.
Quarrels of Authors (The), 1814.

Dixon (William Hepworth), born at Newton Heath, in Yorkshire, 1821–1879.
British Cyprus, 1879.
Diana, Lady Lyle, 1877.
Free Russia, 1870.
Her Majesty's Tower, 1871.
Holy Land (The), 1865.
John Howard, 1849.
Life of Lord Bacon, 1860.
Life of Admiral Blake, 1852.
Life of William Penn (A), 1851.
New America, 1867.
Personal History of Lord Bacon (The), 1860.
Robert Blake, Admiral, etc., 1852.
Royal Windsor, 1878.
Ruby Grey, 1878.
Spiritual Wives, 1868.
Switzers (The), 1872.
Two Queens, 1873.
White Conquest, 1875.

Dobell (Sydney), London, 1824–1874.
England in Time of War, 1856.
Poetical Works, 1875.

Dodd (Rev. William), born at Bourne, in Lincolnshire, 1729–1777.
Beauties of *Shakespeare*, 1752.

Doddridge (Philip), London, 1702–1751.
Rise and Progress of Religion in the Soul, 1750.

Doran (John), 1807–1878.
Monarchs Retired from Business, 1857.
Drake (Samuel), born at Pittsfield, New Hampshire, 1798–1875.
Book of the Indians, 1833.
History of Boston, 1852.
Draper (John William), born at St. Helen's, near Liverpool, 1811–1882.
Forces which Produce the Organization of Plants (The), 1844.
History of the American Civil War, 1867–70.
History of the Conflict between Religion and Science, 1874.
History of the Intellectual Development of Europe, 1862.
Thoughts on the Future Policy of America, 1865.
Drayton (Michael), born at Hartshill, in Warwickshire, 1563–1631.
Barons' Wars (The), 1596.
Nymphidia, or the Court of Fairy, 1627.
Polyolbion, songs i.–ix., 1612; xi.–xviii., 1613; xix.–xxx., 1622.
Dryden (John), born at Aldwinkle, in Northamptonshire, 1631–1701.
Absalom and Achitophel, part i., 1681; part ii., 1682.
Alexander's Feast, 1697.
Annus Mirabilis, 1667.
Astræa Redux, 1660.
Britannia Rediviva, 1689.
Cromwell (Death of), an elegy, 1658.
Fables, 1698–1700.
Hind and the Panther (The), 1687.
Lord Hastings (An Elegy on).
MacFlecknoe, 1682.
Medal (The), 1681.
Ovid's Epistles translated, 1679.
Religio Laici, 1682.
Song of St. Cecilia, 1687.
Virgil translated, 1694–96.
Essay on Dramatic Poets, 1667.
Essay on Heroic Plays, 1672.
*** For his 28 dramas, see APPENDIX III.
Duffy (Sir Charles Gavan), born in Monaghan, Ireland, 1816–
Ballad Poetry of Ireland, 1870.
Dwight (Timothy), born in Massachusetts, 1752–1817.
Conquest of Canaan, 1785.
Sermons, 1828.
Theology explained and defended (173 sermons), 1819.
Travels in New England and New York, 1821.

Edgeworth (Maria), born at Hare-hatch, in Berkshire, 1767–1849.
Belinda, 1803.
Castle Rackrent, 1801.
Early Lessons, 1801.
Essays on Practical Education, 1798.
Harrington and Ormond, 1817.
Helen, 1834.
Irish Bulls (An Essay on), 1801.
Leonora, 1806.
Moral Tales, 1806.
Popular Tales, 1804.
Practical Education, 1798.
Tales and Novels, 1812.
Tales of Fashionable Life, 1809, 1812.
Edwards (Mrs. Annie), *–*.
Archie Lovell, 1866.
Blue Stocking (The), 1877.
Creeds, 1859.
Jet, 1878.
Leah, 1875.
May Fair, 1858.
Miss Forrester, 1865.
Ordeal for Wives, 1865.
Ought we to Visit Her? 1871.
Point of Honor (A).
Steven Lawrence, 1868.
Susan Fielding, 1869.
Vagabond Heroine, 1873.
Vivian the Beauty, 1879.
World's Verdict (The), 1861.
Edwards (Amelia Blandford), 1831–1892.
Barbara's History, 1864.
Debenham's Vow, 1870.
Half a Million of Money, 1865.
Hand and Glove, 1859.
In the Days of my Youth, 1873.
Miss Carew (short tales), 1865.
Mons. Maurice, 1873.
My Brother's Wife, 1855.
Thousand Miles up the Nile (A), 1877.
Untrodden Peaks, etc., 1873.
Edwards (Edward), London, 1812–
Economy of the Fine Arts in England, 1840.
Life of Sir Walter Raleigh, 1868.
Edwards (Jonathan), born at Windsor, Connecticut, 1703–1758.
Doctrine of Original Sin, 1758.
Inquiry into the Freedom of the Will, 1754.
Treatise Concerning Religious Affections, 1740.
Works, including Sermons and Life (in 10 vols.), 1830.
Egan (Pierce), of Ireland, 1772–1849.
Anecdotes of the Turf, etc., 1827.
Book of Sports and Mirror of Life, 1832.

Life in London (Tom and Jerry), about 1824.
Life of an Actor, 1825.
Panorama of the Sporting World, 1827.
Pilgrims of the Rhine, 1828.
Pilgrims of the Thames, 1838.
Show Folks (The), 1831.
Trial of J. Thurtell, etc., 1824.
Walks in Bath, 1834.

Egan (Pierce), London, 1814–1880.
Adam Bell, 1842.
Black Prince (The).
Clifton Grey.
Paul Jones, 1842.
Quintin Matsys, 1839.
Robin Hood and Little John, 1840.
Wat Tyler, 1841.

Eliot (George). See EVANS (Marian).

Eliot (Samuel), born at Boston, 1821–
History of Liberty, 1849, 1853.
Manual of the United States between 1492 and 1850, published in 1856.

Ellicott (Charles John), bishop of Gloucester and Bristol, born at Whitwell, near Stamford, 1819–
Commentaries on the Pauline Epistles, 1854, 1855, 1858.
History and Obligation of the Sabbath, 1844.
On the Life of our Lord Jesus Christ, 1860.
Sermons preached at St. Mary's, Cambridge, 1858.

Elliott (Charles Wyllys), born at Guildford, Connecticut, 1817–1883.
Cottages and Cottage Life, 1848.
Mysteries, or Glimpses of the Supernatural, 1852.
New England History (The), from 986 to 1776, published in 1857.
St. Domingo, its Revolution and its Hero, 1855.
Remarkable Characters and Places in the Holy Land, 1867.
Wind and Whirlwind (a novel), 1868.

Ellis (George Edward), born at Boston, 1814–
Half a Century of the Unitarian Controversy, 1857.
Memoir of Jared Sparks, 1869.
Memoirs of Count Rumford, 1871.

Ellis (Mrs.), 1812–
Daughters of England, 1842.
Hearts and Homes, 1848–49.
Mothers of Great Men (The), 1859.
Pictures of Private Life, 1845.
Social Distinction, 1854.
Wives of England, 1843.
Women of England, 1838.

Ellwood (Thomas), born at Crowell, in Oxfordshire, 1639–1713.
Autobiography, 1714.

Emerson (Ralph Waldo), born at Boston, 1803–1879.
Conduct of Life (The), 1860.
English Traits, 1856.
Essays, 1844, 1847.
Literary Ethics, 1838.
Man the Reformer, 1841.
May-day, and other Poems, 1867.
Nature and Man thinking, 1837.
Poems, 1846.
Representative Men, 1849.

Evans (Marian), *nom de plume* "George Eliot," 1820–1880.
Adam Bede, 1859.
Agatha, 1869.
Daniel Deronda, 1876.
Felix Holt, the Radical, 1866.
Impressions of Theophrastus Such, 1879.
Legend of Jubal, and other Poems, 1874.
Middlemarch, 1871–72.
Mill on the Floss, 1860.
Romola, 1863.
Scenes of Clerical Life, 1858, 1861.
Silas Marner, the Weaver of Raveloe, 1861.
Spanish Gypsy (The), a poem, 1868.
Essence of Christianity, by Feuerbach, 1853.
Life of Jesus, by Strauss, 1846.

Evelyn (John), born at Wotton, in Surrey, 1620–1706.
Diary and Correspondence, posthumous, 1818.

Everett (Edward), born at Dorchester, 1794–1865.
Defence of Christianity (A), 1814.
Orations and Speeches, 1825–50.

Fairfax (Edward), of Yorkshire, *–1632.
Tasso's *Jerusalem Delivered* translated into English verse, 1600.

Fairholt (Frederick William), London, 1814–1866.
Dictionary of Terms of Art, 1854.
England under the House of Hanover, 1848.
History of Costume in England, 1846.
Up the Nile, 1861.

Faraday (Michael), London, 1791–1867.
Experimental Researches in Electricity, 1839, 1844, 1855.

Farrar (Frederick William), born in Bombay, 1831–
Chapters on Language, 1865.
Eternal Hope, 1878.
Families of Speech, 1870.
Life of Christ (The), 1874.

Life and Work of St. Paul, 1879.
Origin of Language, 1860.
Saintly Workers, 1878.
Seekers after God, 1869.
Silence and Voices of God (The), 1873.
Witness of History to Christ (The), 1871.

Fawcett (Henry), of Salisbury, 1833–1884.
Economic Position of the British Laborer (The), 1867.
Free Trade and Protection, 1878.
Manual of Political Economy (A), 1863.
Pauperism, its Causes and Remedies, 1871.

Ferrier (Susan Edmonston), of Edinburgh, 1782–1854.
Destiny, or the Chief's Daughter, 1831.
Inheritance (The), 1824.
Marriage, 1818.
Works, 1841.

Fielding (Henry), born near Glastonbury, in Somersetshire, 1707–1754.
Amelia, 1752.
Jonathan Wild (The History of), 1754.
Joseph Andrews (The Adventures of), 1742.
Journey from this World to the Next, 1743.
Tom Jones (The History of), 1750.

Filmer (Sir Robert), *–1647.
Patriarcha, 1680.

Fleetwood (John), *–*.
Christian Dictionary, 1773.
Life of Christ, about 1770, but the editions are numerous.

Flint (Austin), born at Petersham, Massachusetts, 1812–1886.
Practical Treatise on the Diseases of the Heart, 1859.
Practice of Medicine (The), 1856.

Flint (Austin), born at Northampton, Massachusetts, 1836–
Physiology of Man, 1866–74.
Sources of Muscular Power, 1878.

Forbes (James David), of Edinburgh, 1809–1868.
Norway and its Glaciers, 1853.
Theory of Glaciers (The), 1859.
Tour of Mont Blanc, 1855.
Travels in the Alps of Savoy, 1843.

Forster (John), born at Newcastle, 1812–1876.
Arrest of the Five Members by Charles I., 1860.
Biographical and Historical Essays, 1859.
Life of Charles Dickens, 1872–74.
Life of Sir John Eliot, 1864.
Life of Oliver Goldsmith, 1848.
Life of Walter Savage Landor, 1868.
Life of Jonathan Swift, 1876.
Statesmen of the Commonwealth of England, 1831–34.

Foxe (John), born at Boston, in Lincolnshire, 1517–1587.
Acts and Monuments (the Book of Martyrs), part i., 1554; Complete Edition, 1563.

Franklin (Benjamin), born at Boston, 1706–1790.
Poor Richard's Almanac, 1732–57.
Way to Wealth (The), 1795.
Works, 1836–40.

Franklin (Sir John), born at Spilsby, in Lincolnshire, 1786–1847.
Narrative of a Journey to the Shores of the Polar Sea, 1823.
Narrative of a Second Expedition to the Polar Sea, 1828.

Freeman (Edward Augustus), born at Harborne, in Staffordshire, 1823–
Ancient Greece and Mediæval Italy, 1858.
Architecture of Llandaff Cathedral, 1851.
Cathedral Church of Wells (The), 1870.
Church Restoration, 1846.
Comparative Politics, 1873.
Disestablishment and Disendowment, 1874.
Essay of Window Tracery, 1850.
General Sketch of European History, 1872.
Growth of the English Constitution, 1872.
Historical and Architectural Studies, 1876.
Historical Essays, 1872–73.
Historical Geography of Europe, 1881.
History and Antiquities of St. David, 1860.
History and Conquests of the Saracens, 1856.
History of Architecture, 1849.
History of Federal Government, 1863.
History of the Norman Conquest, 1867–76.
Old English History for Children, 1869.
Ottoman Power in Europe (The), 1877.
Unity of History (The), 1872.

Froude (James Anthony), born at Dartington, in Devonshire, 1818–1894.
English in Ireland in the Eighteenth Century (The), 1871–74.
History of England from the Fall of Wolsey to the Death of Queen Elizabeth, 1856–70.
Life of Bunyan, 1880.
Life of Julius Cæsar, 1876.
Lives of the English Saints, 1844.
Nemesis of Faith (The), 1848.
Shadows of the Clouds, 1847.
Short Studies on Great Subjects, 1867, 1872, 1877.

Fuller (Thomas), born at Aldwinkle, in Northamptonshire, 1608–1661.
History of the Worthies of England (The), 1662.

Fullerton (Lady), Georgiana, 1814–1885.
Constance Sherwood, 1865.

Ellen Middleton, 1844.
Grantley Manor, 1846.
Lady Bird, 1852.
La Comtesse de Bonneval, 1857.
Laurentia, 1861.
Life of Father Henry Young, 1874.
Life of Louisa de Carvajal, 1873.
Life of St. Frances of Rome, 1857.
Mrs. Gerald's Niece, 1869.
Rose Leblanc, 1860.
Stormy Life (A), 1867.
Too Strange not to be True (a novel), 1864.
Will and a Way (A), a novel, 1881.

Garrick (David) born at Hereford, 1716–1779.
Clandestine Marriage, 1796.
Guardian (The), 1759.
Irish Widow (The), 1757.
Lethe, 1743.
Lying Valet, 1740.
Miss in her Teens, 1747.
With about 30 other dramatic pieces, most of them adaptations.
His Works were compiled and published 1785–1798.

Gascoigne (George), 1530–1577.
Complaynt of Philomene (The), 1576.

Gaskell (Mrs.), born at Chelsea, 1810–1866.
Cranford, 1853.
Lizzie Leigh, 1857.
Mary Barton, 1848.
Moorland Cottage (The), 1850.
North and South, 1855.
Round the Sofa, 1859.
Ruth, 1853.
Sylvia's Lovers, 1860.
Wives and Daughters, 1866.
Life of Charlotte Brontë, 1857.

Gay (John), born at Barnstaple, in Devonshire, 1688–1732.
Ballads, 1725.
Beggar's Opera (The), 1727.
Black-eyed Susan, 1725.
Captives (The), 1724.
Dione.
Epistles, 1709–22.
Fables, 1727–38.
Fan (The), 1713.
Polly, 1729.
Rural Sports, 1711.
Shepherd's Week, 1714.
Three Hours after Marriage, 1715.
Trivia, 1712.
Wife of Bath (The), 1713.

Geikie (Archibald), Edinburgh, 1835–
Memoir of Sir Roderick I. Murchison, 1874.
Phenomena of the Glacial Drift of Scotland, 1863.
Life of Edward Forbes, 1861.
Scenery of Scotland, viewed in Connection with its Physical Geography, 1865.
Story of a Boulder (The), 1858.
Student's Manual of Geology, 1871.

Gibbon (Charles).
A Heart's Problem, 1881.
Braes of Yarrow, 1881.
Dangerous Connections, 1873.
Dead Heart, 1874.
For Lack of Gold, 1875.
For the King, 1878.
In Honor Bound, 1877.
In Love and War, 1877.
In Pastures Green, 1880.
Queen of the Meadow, 1879.
Robin Gray, 1876.
What Will the World say? 1878.

Gibbon (Edward), born at Putney, in Surrey, 1737–1794.
Autobiography, 1799.
Decline and Fall of the Roman Empire, 1776–1788.

Gilbert (Sir Humphrey), of Devonshire, 1539–1583.
Possibility of a North-west Passage, 1576.

Gilbert (William Schwenck), London, 1836–
Bab Ballads (The).
Broken Hearts, 1876.
Charity, 1874.
Dulcamara, 1866.
H.M.S. *Pinafore*, 1873.
Ne'er-do-Weel (The), 1878.
On Bail, 1877.
Palace of Truth, 1871.
Patience, 1881.
Pygmalion and Galatea, 1871.
Sweethearts, 1874.
Trial by Jury, 1875.
Wicked World (The), 1873.

Gladstone (William Ewart), born at Liverpool, 1809–
Chapter of Autobiography (A), 1868.
Church considered in relation with the State, 1840.
Church Principles, etc., 1841.
Ecce Homo, 1868.
Gleanings of Past Years, 1879.
Homeric Synchronisms, 1876.
Juventus Mundi, 1869.
Letters to the Earl of Aberdeen, 1850–51.
Remarks on Recent Commercial Legislation, 1845.

Rome and the Latest Fashions in Religion, 1875.
State considered in its relation to the Church (The), 1838.
Studies on Homer and the Homeric Age, 1858.
Turk in Europe (The), 1876.
Vatican Decrees (The), 1874.
Vatieanism, 1875.

Gleig (Rev. George Robert), born at Stirling, in Scotland, 1796–1888.
Campaigns of Washington and New Orleans, 1821.
Life of the Duke of Wellington, 1859.
Subaltern (The), a novel, 1825.

Gliddon (George Robins), born in Egypt, 1807–1857.
Ancient Egypt, her Monuments, Hieroglyphies, History, etc., 1840.

Godwin (William), born at Wisbeach, in Cambridgeshire, 1756–1836.
Caleb Williams, 1794.

Goldsmith (Oliver), born at Pallas, in Ireland, 1728–1774.
Bee (The), 1759–60.
Citizen of the World (The), 1759.
Deserted Village (The), 1770.
Double Transformation (The), 1765.
Edwin and Angelina, 1765.
Elegy on a Mad Dog, 1765.
Essays, 1758–65.
Good-natured Man (The), 1767.
Haunch of Venison (The), 1765.
Hermit (The), 1765.
History of the Earth and Animated Nature, 1774.
Life of Bolingbroke, 1770.
Life of Richard Nash, 1762.
Life of Voltaire, 1759.
Present State of Literature in Europe, 1759.
Retaliation, 1774.
She Stoops to Conquer, 1773.
Traveller (The), 1764.
Vicar of Wakefield (The), 1766.

Gore (Mrs.), born at East Retford, in Nottinghamshire, 1799–1861.
Ambassador's Wife (The), 1842.
Banker's Wife (The), or Court and City, 1843.
Book of Roses (The), a rose manual, 1838.
Cabinet Minister (The), 1839.
Cecil, or the Adventures of a Coxcomb, 1841.
Cecil, a Peer.
Courtier of the Days of Charles II., 1839.
Diary of a Désennuyée, 1838.
Dowager (The), or the New School for Scandal, 1840.
Fair of May-Fair (The), 1832.
Fascination, 1842.
Greville, or a Season in Paris, 1841.
Heir of Selwood (The), 1838.
Hungarian Tales, 1829.
Lettre de Cachet, 1827.
Mary Raymond, 1837.
Mothers and Daughters, 1831.
Mrs. Armytage, 1836.
Preferment, or My Uncle the Earl, 1839.
Reign of Terror (The), 1827.
Theresa Marchmont, or the Maid of Honor, 1823.
Woman of the World (The), 1838.
Women as they are, 1830.
Her *dramatic works:* The Bond; Lord Dacre of the South; School for Coquettes.

Gosse (Edmund William), London, 1849–
King Erik, 1876.
Madrigals, Songs and Sonnets, 1870.
On Viol and Flute, 1873.
Unknown Lover (The), 1878.

Gower (John), 1327–1402.
Balades (in French), 1350.
Confessio Amantis, 1393.

Grant (James), of Edinburgh, 1822–1887.
Adventures of an Aide-de-Camp, 1848.
Adventures of Rob Roy, 1863.
Arthur Blane, or the Hundred Cuirassiers, 1858.
Bothwell, or the Days of Mary Queen of Scots, 1851.
British Battles on Land and Sea, 1873.
British Heroes in Foreign Wars, 1873.
Captain of the Guard (The), 1862.
Cavaliers of Fortune (The), 1858.
Constable of France (The), 1866.
Dick Rodney, or the Adventures of an Eton Boy, 1861.
Edinburgh Castle, 1850.
Fairer than a Fairy, 1874.
First Love and Last Love, 1868.
Frank Hilton, or the Queen's Own, 1855.
Girl he married (The), 1869.
Harry Ogilvie, or the Black Dragoon, 1856.
Highlanders in Belgium (The), 1847.
History of India, 1880–81.
Jack Manly, his Adventures, 1870.
Jane Seton, or the King's Advocate, 1853.
King's Own Borderers (The), 1865.
Lady Gwendonwyn, 1881.
Lady Wedderburn's Wish, 1870.
Laura Everingham, 1857.
Legends of the Black Watch, 1859.
Letty Hyde's Lovers, 1863.
Lucy Arden, 1859.

Mary of Lorraine, 1860.
Memoirs of Kirkealdy of Grange, 1849.
Memoirs of Morley Ashton, 1876.
Memoirs of Sir John Hepburn, etc., 1851.
Memoirs of the Marquis of Montrose, 1858.
Memorials of Edinburgh Castle, 1850.
Oliver Ellis, or the Fusiliers, 1861.
One of the Six Hundred, 1876.
Only an Ensign, 1871.
Phantom Regiment (The), 1856.
Philip Rollo, or the Scottish Musketeers, 1854.
Romance of War, or Highlanders in Spain, 1846.
Second to None, 1864.
Secret Despatch (The), 1868.
Shall I win her? 1874.
Six Years ago, 1877.
Yellow Frigate (The), 1855.
Under the Red Dragon, 1872.
Walter Fenton, or the Scottish Cavalier, 1850.
White Cockade, or Faith and Fortitude, 1867.

Gray (Asa), born at Paris, New York, 1810–1888.
Botany of the United States, 1840.
Elements of Botany, 1836.
Flora of North America, begun 1838.
Manual of Botany for the Northern States, 1848.
Pacific Exploring Expedition under Captain Wilkes, 1854.

Gray (Thomas), London, 1716–1771.
Bard (The), 1757.
Elegy in a Country Churchyard, 1749.
Eton College, 1742.
Progress of Poesy, 1757.
Spring, 1751.

Greeley (Horace), born at Amherst, New Hampshire, 1811–1872.
History of the Struggle for Slavery Extension, etc., 1856.

Green (John Richard). *–*.
History of the English People, 1877–79.
Stray Studies from England and Italy, 1876.

Greene (George Washington), born in Rhode Island, 1811–1883.
American Revolution (The), 1865.
Biographical Studies, 1860.
History and Geography of the Middle Ages, 1860.
Life of General Nathaniel Greene, 1867–68.

Greg (William Rathbone), of Manchester, 1809–1881.
Creed of Christendom, 1851.
Enigmas of Life, 1872.

Griffin (Gerald), 1803–1840.
Collegians (The), 1828.
Gisipus, 1842.
Hollandtide, 1827.
Rivals (The), 1830.
Tales of the Five Senses, 1832.
Tales of the Munster Festivals, 1827.
Tracy's Ambition, 1830.

Griswold, (Rufus Wilmot), New York, 1815–1857.
Curiosities of American Literature, 1851.
Female Poets of America, 1849.
Prose Writers of America (The), 1847.

Gross (Samuel D.), of Pennsylvania, 1805–1884.
American Medical Biography, 1861.

Habberton (John), born at Brooklyn, 1842–
Canoeing in Kanuckia, 1878.
Helen's Babies, 1876.
Other People's Children, 1877.
Some Folks, 1877.

Hakluyt (Rev. Richard), of Herefordshire, 1553–1616.
Divers Voyages touching the Discoverie of America . . . 1582.
Four Voyages to Florida, 1587.
Historie of the West Indies (in Latin), translated by Saunders, 1818.
Principal Navigations and Discoveries of the English Nation, 1589; supplement compiled from his MSS., 1812.

Hale (Edward Everett), 1822–
Daily Bread, and other Stories, 1870.
Margaret Perceval in America, 1850.
Rosary (The), 1848.
Sketches of Christian History, 1850.

Hale (Sir Matthew), born at Alderley, in Gloucestershire, 1609–1678.
Analysis of the Law, 1739.
Contemplations, 1676.

Haliburton (Thomas Chandler), born at Windsor, Nova Scotia, 1796–1865.
Attaché (The), or Sam Slick in England, 1843–1844.
English in America (The), 1851.
Historical and Statistical Account of Nova Scotia, 1829.
Letter-bag of the Great Western, 1839.
Nature and Human Nature, 1855.
Old Judge (The), 1847.
Sam Slick, the Clockmaker, 1835, 1838–40.
Sam Slick's Wise Saws and Modern Instances, 1853.
Traits of American Humor, 1852.
Yankee Stories, 1852.

Hall (Captain Basil), born at Edinburgh, 1788–1844.

Extracts of a Journal written on the Coasts of Chili, Peru and Mexico, 1824.
Fragments of Voyages and Travels, 1831–33.
Patchwork, or Travels in Stories, 1841.
Travels in North America, 1830.
Voyage of Discovery to the Western Coast of Corea, etc., 1818.

Hall (Mrs. S. C.), born in Dublin, 1802–1881.
Buccaneers (The), 1832.
Can Wrong be Right? 1862.
Chronicles of a Schoolroom, 1830.
Digging a Grave with a Wine-glass, 1871.
Fight of Faith (The), 1868–69.
French Refugee (The), 1836.
Groves of Blarney, 1838.
Ireland, its Scenery, etc., 1840.
Lights and Shadows of Irish Character, 1838.
Lucky Penny (The), 1864.
Marian, or a Young Maid's Fortunes, 1840.
Midsummer Eve, 1847.
Outlaw (The), 1835.
Pilgrimages to English Shrines.
Playfellow (The), 1868.
Prince of the Fair Family, 1866.
Ronald's Reason, or the Little Cripple, 1865.
Sketches of Irish Character, 1828.
Stories of the Irish Peasantry, 1840.
Tales of Woman's Trials, 1834.
Uncle Horace, 1835.
Uncle Sam's Money-box.
Union Jack, 1863.
Whiteboy (The), a novel, 1845.
Woman's Story (A), 1857.

Hallam (Henry), born at Windsor, 1777–1859.
Constitutional History of England, 1827.
History of the Middle Ages, 1848.
Introduction to the Literature of Europe in the Fifteenth, Sixteenth and Seventeenth Centuries, 1837–39.
View of the State of Europe during the Middle Ages, 1818.

Halleck (Fitz-Greene), born at Guildford, 1795–1867.
Poems, 1827, 1835.

Hamerton (Philip Gilbert), born at Laneside, in Lancashire, 1834–
Contemporary French Painters, 1867
Etchings and Etchers, 1868.
Harry Blount, 1875.
Intellectual Life (The), 1873.
Isles of Loch Awe, and other Poems, 1855.
Life of Turner, 1878.
Modern Frenchmen, 1878.
Painter's Camp in the Highlands (A), 1862.
Rome in 1849, 1849–50.
Round my House, 1876.
Sylvan Year (The), 1876.
Unknown River (The), 1871.
Wenderholme, 1869.

Hamilton (Alexander), born in the Island of Nevis, one of Lesser Antilles, 1757–1804.
Federalist (The), begun 1787.
Works (in 7 vols.), edited by his son, 1851.

Hamilton (Anthony, count de), born in Ireland, 1646–1720.
Mémoires du Comte de Grammont (a faithful delineation of the court of Charles II.).

Hamilton (Sir William), born at Glasgow, in Scotland, 1788–1856.
Discussions on Philosophy and Literature, 1852.
Lectures on Metaphysics, 1859–1861.

Hammond (William Alexander), born at Annapolis, 1828–
Insanity in its Relation to Crime, 1873.
Medico-legal Study of the Case of Daniel McFarland, 1870.
Military Hygiene, 1863.
Over Mental Work, etc., 1878.
Physics and Physiology of Sleep (The), 1870.
Sleep and its Nervous Derangement, 1869.
Treatise on Diseases of the Nervous System, 1871.

Hannay (James), born at Dumfries, 1827–1873.
Singleton Fontenoy, 1850.

Hardy (Thomas), of Dorsetshire, 1840–
Laodicean (A), 1881.
Far from the Madding Crowd, 1874.
Hand of Ethelberta (The), 1876.
Pair of Blue Eyes (A), 1873.
Return of the Native, 1877.
Under the Greenwood Tree, 1872.

Hare (Augustus John Cuthbert), born at the Villa Strozzi, in Rome, 1834–
Cities of Northern and Central Italy, 1875.
Days near Rome, 1874.
Epitaphs for Country Churchyards, 1856.
Memorials of a Quiet Life, 1872.
Walks in London, 1877.
Walks in Rome, 1870.
Wanderings in Spain, 1872.
Winter in Mentone (A), 1861.

Hare (Rev. Julius Charles), born at Hurstmonceux, in Sussex, 1796–1855.
Guesses at Truth, 1827.
Memoir of John Sterling, 1848.

Harrington (James), born at Upton, in Northamptonshire, 1611–1677.
Oceana, 1556.

Harrison (Frederic), London, 1831–

Meaning of History (The), 1862.
Order and Progress, 1875.

Harte (Francis Bret), born at Albany, 1839—
Condensed Novels, 1867.
East and West Poems, 1871.
Gabriel Conroy, 1879.
Heathen Chinee (The), 1869.
Heiress of Red Dog (An), 1879.
Jeff Briggs's Love Story, 1880.
Luck of Roaring Camp, and other Sketches, 1870.
Mrs. Skagg's Husbands, 1872.
Poems, 1870.
Poetical Works, 1871.
Story of a Mine, 1878.
Twins of Table Mountain, 1879.

Hatton (Joseph), born at Andover, in Hampshire, 1839–
Against the Stream, 1866.
Bitter Sweets, 1865.
Christopher Kenrick, 1869.
Clyte, 1874.
Cruel London, 1878.
In the Lap of Fortune, 1872.
Queen of Bohemia (The), 1877–78.
Tallants of Barton (The), 1867.
Valley of Poppies (The), 1871.

Haweis (Rev. Hugh Reginald), born at Egham, in Surrey, 1838–
Music and Morals, 1871.
Shakespeare and the Stage, 1878.

Hawks (Francis Lister), born at Newbern, 1798–1866.
Auricular Confession in the Protestant Church, 1850.
Commodore Perry's Expedition to the China Sea and Japan, 1852–54.
Contributions to the Ecclesiastical History of the United States, 1836–40.
Egypt and its Monuments, 1849.

Hawthorne (Julian), born at Boston, Massachusetts, 1846–
Bressant, 1873.
Garth, 1877.
Idolatry, 1874.
Mrs. Gainsborough's Diamonds, 1879.
Saxon Studies, 1875.
Sebastian Strome, 1880.
Septimus, 1871.

Hawthorne (Nathaniel), born at Salem, Massachusetts, 1804–1864.
Blithedale Romance (The), 1852.
House of Seven Gables (The), 1851.
Life of President Pierce, 1852.
Mosses from an Old Manse, 1846.
Our Old Home, 1863.
Scarlet Letter (The), 1850.
Transformation, 1859.
Twice-told Tales, 1837.

Hayes (Isaac Israel), born in Chester County, Penna., 1832–1881.
Arctic Boat Journey (An), 1860.
Cast away in the Cold, 1868.
Land of Desolation (The), 1870.
Open Polar Sea (The), 1862.

Hazlitt (William), born at Maidstone, 1778–1830.
Characteristics, 1823.
Characters of Shakespeare's Plays, 1817.
Conversations of James Northcote, 1830.
Dramatic Scorpion (The), 1818.
Essay on the Principles of Human Action, 1805.
Free Thoughts on Public Affairs, 1806.
Lectures on the Dramatic Literature of the Age of Elizabeth, 1821.
Lectures on the English Comic Writers, 1819.
Lectures on the English Poets, 1818.
Liber Amoris, or the New Pygmalion, 1823.
Life of Napoleon, 1828.
Life of Titian, 1830.
Memoirs of Holcroft, 1809.
Plain Speaker (The), etc., 1826.
Political Essays, with Sketches of Public Characters, 1819.
Reply to Malthus, 1807.
Round Table (The), 1817.
Sketches of the Principal Picture Galleries of England, 1824.
Spirit of the Age, 1825.
Table-Talk, 1821–22.
View of the English Stage (A), 1818.

Hazlitt (William Carew), 1834–
Bibliography of Old English Literature, 1867.
English Proverbs and Provincial Phrases, 1869.
History of the Venetian Republic, 1860.
Memoirs of W. Hazlitt, 1867.
Popular Antiquities of Great Britian, 1870.

Hecker (Rev. Isaac Thomas), of New York, 1819–1888.
Aspirations of Nature, 1857.
Catholicity in the United States, 1859.
Questions of the Soul, 1855.

Hedge (Rev. Frederick Henry), born in Cambridge, Massachusetts, 1805–
Prose Writers of Germany, 1848.

Helps (Sir Arthur), 1817–1875.
Brevia, or Short Essays and Aphorisms, 1870.
Casimir Maremma, 1870.
Catherine Douglas, 1843.

Claims of Labor, 1845.
Companions of my Solitude, 1851.
Conquerors of the New World, 1848.
Conversations on War, etc., 1871.
Essays, 1841.
Friends in Council, 1847–49; second series, 1859.
History of the Spanish Conquests of America, 1855–61.
Ivan de Biron, 1874.
King Henry II., 1843.
Life of Cortez, 1871.
Life of Pizarro, 1869.
On Organization, 1860.
Oulita, the Serf, 1858.
Realmah, 1869.
Social Pressure, 1874.
Spanish Conquest in America (The), 1855–57.
Thoughts in the Cloister and the Crowd, 1835.
Thoughts upon Government, 1871.

Hemans (Mrs.), born at Liverpool, 1794–1835.
Domestic Affections, and other Poems, 1812.
Early Blossoms, 1808.
Forest Sanctuary (The), 1826
Hymns for Childhood, 1834.
Last Constantine (The), and other Poems, 1827.
Lays of Leisure Hours, 1829.
Records of Women, 1828.
Sceptic (The), 1821.
Siege of Valencia, and other Poems, 1823.
Songs of the Affections, 1830.

Herbert (Edward, lord), of Cherbury, born at Montgomery Castle, 1581–1648
Own Life, written by himself, 1764.

Herbert (Rev. George), born at Montgomery, 1593–1633.
Temple (The), or the Church, 1631.

Herrick (Rev. Robert), London, 1591–1674.
Hesperides, 1647–48.
Noble Numbers, or Pious Pieces, 1647.

Herschel (Sir John Frederick William), born at Slough, near Windsor, 1790–1871.
Essays, 1857.
Familiar Letters on Scientific Subjects, 1866.
Manual of Scientific Enquiry, 1849.
Preliminary Discourse on the Study of Natural Philosophy, 1831.

Heywood (Thomas), 1576–1645.
Brazen Age (The), 1603.
Challenge for Beautie, 1606.
Edward IV., 1600.
English Traveller (The), 1633.
Fair Maid of the Exchange (The), 1607.
Fair Maid of the West (The), 1611.
Fortune by Land and Sea, 1655.
Four Prentises of London, 1615
Golden Age (The), 1611.
Iron Age (The), 1632.
Lancashire Witches, 1634
Life and Death of Hector, 1614.
Love's Maistresse, 1636.
Queen Elizabeth's Troubles, 1606, 1609.
Rape of Lucrece (The), 1608.
Royall King and Loyall Subject (A), 1637.
Silver Age (The), 1613.
Wise Woman of Hogsdon, 1638.
Woman kilde by Kindnesse (A), before 1603.

Higginson (Thomas Wentworth), born at Cambridge, Massachusetts, 1823–
Atlantic Essays, 1871.
Brief Biographies of European Statesmen, 1875.
Harvard Memorial Biographies, 1866.
Life in a Black Regiment, 1870.
Malbone, 1869.
Oldport Days, 1874.
Outdoor Papers, 1863.
Young Folks' History of the United States, 1875.

Hitchcock (Roswell Dwight), born at Machias, 1817–1887.
Complete Analysis of the Bible, 1869.
Hymns and Songs, 1874, 1875.

Hobbes (Thomas), born at Malmesbury, in Wiltshire, 1588–1679.
Leviathan, 1651.

Hogg (James), born at Ettrick, in Scotland, 1772–1835.
Forest Minstrel (The), 1810.
Mador of the Moor, 1816.
Mistakes of a Night, 1794.
Mountain Bard (The), 1807.
Pilgrims of the Sun (The), a poem, 1815.
Poetic Mirror (The), 1814.
Queen Hynde, 1825.
Queen's Wake (The), 1813.
Scottish Pastorals, Poems and Songs, 1801.

Holland (Josiah Gilbert), born at Belchertown, 1819–1881.
Arthur Bonnicastle, 1873.
Bay Path (The), 1857.
Bitter Sweet, 1858.
History of Western Massachusetts, 1855.
Katrina, 1868.
Marble Prophecy (The), and other Poems, 1872.
Mistress of the Manse (The), 1874.
Nicholas Minturn, 1877.
Sevenoaks, 1876.
Titcomb Papers (The), begun 1858.

Holmes (Oliver Wendell), born at Cambridge, Massachusetts, 1809–1894.
Autocrat of the Breakfast Table, 1857.
Elsie Venner, 1861.
Guardian Angel (The), 1868.
Mechanism in Thought and Morals, 1870.
Poet at the Breakfast Table (The), 1872.
Professor at the Breakfast Table.
Report on Medical Literature, 1848.
Songs in Many Keys, 1864.
Soundings from the Atlantic, 1864.

Hone (William), born at Bath, in Somersetshire, 1779–1842.
Everyday Book, 1825–27.
Memoirs of Sheridan, 1817.
Table-book, 1827–28.
Year-book, 1832.

Hood (Thomas), London, 1798–1845.
Comic Annual, 1829–39.
Dream of Eugene Aram, 1845.
Epping Hunt, 1829.
Hood's Own, 1838–39.
National Tales, 1827.
Odes and Addresses to Great People, 1825.
Plea for the Midsummer Fairies, and other Poems, 1827.
Poems of Wit and Humor, 1847.
Tylney Hall, 1834.
Up the Rhine, 1840.
Whims and Oddities, 1826–27.
Whimsicalities, 1843–44.

Hook (Theodore Edward), London, 1788–1841.
Adventures of an Actor, 1842.
All in the Wrong, 1839.
Births, Deaths and Marriages, 1839.
Cousin Geoffrey, the Old Bachelor, 1840.
Fathers and Sons, 1841.
Gilbert Gurney, 1835.
Gurney Married, 1837.
Jack Brag, 1837.
Killing no Murder, 1811.
Life of Sir David Baird, 1832.
Love and Pride, 1833.
Man of Sorrow (The), 1809.
Maxwell, 1830.
Parson's Daughter (The), 1835.
Pascal Bruno, 1837.
Pen Owen, 1855.
Percy Mallory, 1824.
Perigrine Bunce, or Settled at Last, 1842.
Peter and Paul, 1815.
Precept and Practice, 1840.
Reminiscences of Michael Kelly, 1826.
Sayings and Doings, 1824, 1825, 1828.
Soldier's Return (The), 1805.

Hooker (Richard), born at Heavytree, near Exeter, 1554–1600.
Laws of Ecclesiastical Polity, first four books, 1594; fifth book, 1597; last two, 1604.

Hope (Thomas), 1774–1831.
Anastasius, 1819.

Hopkins (Mark), born at Stockbridge, Massachusetts, 1802–1887.
Law of Love, and Love as a Law (The), 1869.
Lectures on Moral Philosophy, 1858.
Lowell Lectures on the Evidences of Christianity, 1846.
Miscellaneous Essays, etc., 1847.
Outline Study of Man (An), 1873.
Strength and Beauty, 1874.

Horne (Richard Hengist), London, 1803–1884.
Ballads and Romances, 1846.
Cosmo de Medici, 1837.
Death Fetch (The), 1839.
Death of Marlowe, 1838.
Dreamer and Worker (The), 1851.
Gregory VII., 1840.
Judas Iscariot, 1848.
Laura Dibalzo, 1880.
Life of Napoleon, 1841.
New Spirit of the Age, 1844.
Undeveloped Characters of Shakespeare, 1880.

Houghton (Richard Monckton Milnes, lord), born at Great Houghton, in Yorkshire, 1809–1885.
Good Night and Good Morning, 1859.
Life of Keats, 1848.
Memorials of a Residence on the Continent, 1838.
Memorials of a Tour in Parts of Greece, 1834.
Memorials of Many Scenes, 1844.
Monographs, Personal and Social, 1873.
Palm Leaves, 1844.
Poems, Legendary and Historical, 1844.
Poems of Many Years, 1838.
Poetry for the People, 1840.

Howard (John), born at Hackney, near London, 1726–1790.
State of the Prisons in Great Britain, etc., 1777.

Howells (William Dean), born at Martinville, Ohio, 1837–
Chance Acquaintance (A), 1873.
Counterfeit Presentment, 1876.
Foregone Conclusion (A), 1874.
Italian Journeys, 1867.
Life of R. B. Hayes, 1877.
No Love Lost, 1868.

Poems, 1860, 1875.
Suburban Sketches, 1870.
Their Wedding Journey, 1872.
Venetian Life, 1866.

Howitt (William), born at Heanor, in Derbyshire, 1795–1879.
Aristocracy of England (The), 1846.
Colonization and Christianity, 1837.
Book of the Seasons (The), 1831.
Boy's Adventures in the Wilds of Australia, 1853.
Boy's Country Book (The), 1839.
Hall and Hamlet (The), 1847.
Haunts and Homes of the British Poets, 1847.
History of Priestcraft, 1833.
History of the Supernatural, 1863.
Land, Labor, and Gold, 1855.
Mad War Planet (The), and other Poems, 1871.
Madame Dorrington of the Dene, 1851.
Man of the People (The), 1860.
Ruined Castles and Abbeys of England, 1861.
Rural and Domestic Life of Germany, 1842.
Rural Life of England, 1837.
Student Life in Germany, 1841.
Talangetta, or the Squatter's Home, 1857.
Tales of the Pantika, 1836.
Visits to Remarkable Places, 1840.
Year-book of the Country, 1849.

Howitt (Mrs.), Uttoxeter, Staffordshire, 1800–1888.
Ballads, and other Poems, 1847.
Coast of Caergwyn, 1864.
Dial of Love (The).
Heir of West Wayland.
Improvisatore (The), 1857.
Seven Temptations (The), 1830.
Sketches of Natural History in Verse.
Stories of Stapleford, 1863.
Wood Leighton, 1835.
With William Howitt, her husband.
Desolation of Eyam, 1827.
Forest Minstrel (The), 1823.
History of Scandinavian Literature, 1852.
Literature and Romance of Northern Europe.

Hughes (Thomas), born at Uffington, in Berkshire, 1823–
Alfred the Great, 1869.
Manliness of Christ (The), 1879.
Memoirs of a Brother, 1873.
Our Old Church, 1878.
Scouring the White Horse, 1858.
Tom Brown's School-days, 1856.
Tom Brown at Oxford, 1861.

Hume (David), Edinburgh, 1711–1776.
Dialogues concerning Natural Religion, 1779.
Essays, 1741–52.
History of England, 1754–61.
History of the Stuarts, 1754.
Inquiry concerning Human Understanding, 1748.
Inquiry into the Principles of Morals, 1751.
Natural History of Religion; of the Passions; of Tragedy; of the Standard of Taste, 1757.
Political Discourses, 1752.
Treatise of Human Nature, 1739.

Hunt (James Henry Leigh), London, 1784–1859
Autobiography and Reminiscences, 1850.
Amyntas, 1820.
Bacchus in Tuscany, 1816.
Book for a Corner (A), 1849.
Captain Sword and Captain Pen, 1835.
Christianism, 1846.
Companion (The), 1828.
Descent of Liberty, 1815.
Feast of the Poets, and other Pieces in Verse, 1814.
Foliage, 1818.
Hero and Leander, 1816.
Imagination and Fancy, 1844.
Jar of Honey from Mount Hybla (A), 1847.
Legend of Florence (A), 1840.
Liberal (The), 1822.
Men, Women, and Books, 1847.
Old Court Suburbs (The), 1855.
One Hundred Romances of Real Life, 1843.
Palfrey (The), 1842.
Reading for Railways, 1850.
Recollections of Lord Byron and his Contemporaries, 1828.
Religion of the Heart (The), 1853.
Seer (The), 1840–41.
Sir Ralph Esher, 1832.
Stories in Verse, 1855.
Stories from the Italian Poets, 1846.
Story of Rimini, 1816.
Table Talk, 1850.
Town (The), a description of London, with its noted characters, 1848.
Ultra-Crepidarius, 1819.
Wit and Humor, 1846.

Huntington (Frederic Daniel), born at Hadley, Massachusetts, 1819–
Christian Living and Believing, 1860.
Helps to a Holy Lent, 1872.
Helps to a Living Faith, 1873.
Lessons on the Parables, 1865.
Sermons for the People, 1856.

Hutchinson (Thomas), born at Boston, 1711–1780.
Collection of Original Papers relative to the History of the Colony of Massachusetts, 1769.
History of the Colony of Massachusetts, 1760–1767.

Hutchinson (Thomas Joseph), born at Stonyford, in Ireland, 1820–1885.
Buenos Ayres and Argentine Gleanings, 1865.
Impressions of Western Africa, 1858.
Narrative of Niger Tshadda Binue Exploration, 1855.
Parana and South America Recollections, 1868.
Ten Years' Wanderings among the Ethiopians, 1861.
Two Years in Peru, 1874.

Huxley (Thomas Henry), born at Ealing, in Middlesex, 1825–
American Addresses, with a Lecture on Biology, 1877.
Critiques and Addresses, 1873.
Elementary Biology, 1875.
Hume, 1879.
Introduction to the Classification of Animals, 1869.
Lay Sermons, etc., 1870.
Lectures on Comparative Anatomy, 1864.
Lessons in Elementary Physiology, 1866.
Man's Place in Nature, 1863.
Manual of the Anatomy of Vertebrated Animals, 1871.
Observations on the Glaciers, 1857.
Oceanic Hydrozoa, 1859.
On the Theory of the Vertebrate Skull, 1858.
Physiology, etc., 1877.

Inchbald (Mrs.), born near Bury St. Edmunds, in Suffolk, 1753–1821.
Nature and Art, 1796.
Simple Story, 1791.
*** For her plays, see APPENDIX III.

Ingelow (Jean), born at Boston, Lincolnshire, 1820–
Allerton and Dreux, 1851.
Deborah's Book, etc., 1867.
Don John, 1881.
Fated to be Free, 1875.
Golden Opportunity (The), 1867.
Grandmother's Shoe (The), 1867.
Life of John Smith, 1867.
Little Wonder-horn (The), 1872.
Minnows with Silver Tails, 1867.
Moorish Gold, and the One-eyed Servant, 1867.
Mopsa, the Fairy, 1869.
Off the Skelligs, 1873.
Poems, 1863, 1867, 1880.
Rhyming Chronicle of Incidents and Feelings, 1850.
Round of Days (The), 1861.
Sarah de Berenger, 1879.
Sister's Bye-hours (A), 1868.
Stories told to a Child, 1865.
Story of Doom, and other Poems, 1867.
Studies for Stories, 1872.
Suspicious Jackdaw (The), 1867.
Tales of Orris, 1860.
Two Ways of telling a Story, 1867.
Wild Duck Shooter (The), etc., 1867.

Ingram (John H.), London, 1849–
Memoirs of Poe, 1874, 1877.

Ireland (William Henry), 1777–1835.
Authentic Account of the Shakespearian MSS., 1796.
Confessions relative to the Shakespeare Papers, 1805.
Miscellaneous Papers under the Hand and Seal of W. Shakespeare, including the Tragedy of King Lear, etc., 1796.
Vortigern (an historical play . . . attributed by him to Shakespeare), 1796; printed 1832.

Irving (Washington), born at New York, 1783–1859.
Abbotsford and Newstead Abbey, 1835.
Adventures of Captain Bonneville, 1837.
Astoria, 1836.
Bracebridge Hall, 1822.
Conquest of Granada, 1829.
Crayon Miscellany, 1835.
History of New York, by Diedrick Knickbocker, 1809.
Legends of the Conquest of Spain, 1835.
Life and Voyages of Columbus, 1828.
Life of Oliver Goldsmith, 1849.
Life of Washington, 1855–59.
Mahomet and his Successors, 1849–50.
Salmagundi, 1807–8.
Sketch-book (The), 1820.
Tales of the Alhambra, 1832.
Tales of a Traveller, 1824.
Wolfert's Roost, 1839–40.

James I., born in Edinburgh Castle, 1566–1625.
Basilikon Doron, 1599.
Counterblaste to Tobacco, 1604.

James (George Payne Rainsford), London, 1801–1860.
Agincourt, 1844.
Agnes Sorel, 1853.

Arabella Stuart, 1844.
Arrah Neil, or Times of Old, 1845.
Attila, 1837.
Beauchamp, or the Error, 1848.
Blanche of Navarre, 1839.
Brigand (The), 1841.
Cameralzaman, 1848.
Castelneau, 1841.
Castle of Ehrenstein (The), 1847.
Charles Tyrel, 1839.
Convict (The), 1847.
Darnley, 1830.
Delaware, or Thirty Years Since, 1848.
De L'Orme, 1830.
De Lunatico Inquirendo, 1842.
Desultory Man (The), 1836.
Eva St. Clare, and other Tales, 1843.
False Heir (The), 1843.
Fate, 1851.
Fight of the Fiddlers (The), 1848.
Forest Days, 1843.
Forgery, or Best Intentions, 1848.
Gentleman of the Old School (The), 1839.
Gowrie, or the King's Plot, 1847.
Heidelberg, 1846.
Henry Masterton, 1832.
Henry of Guise, 1839.
Henry Smeaton, 1850.
Huguenot (The), 1839.
Jacquerie (The), 1841.
John Jones's Tales from English History, 1849.
John Marston Hall, 1834.
King's Highway (The), 1840.
Last of the Fairies (The), 1847.
Lord Montagu's Page, 1858.
Man at Arms (The), 1840.
Margaret Graham, 1847.
Mary of Burgundy, 1833.
Morley Ernstein, 1842.
Old Dominion, or the Southampton Massacre, 1856.
One in a Thousand, 1835.
Pequinillo, 1852.
Philip Augustus, 1831.
Prince Life, 1855.
Revenge, 1851.
Richelieu, 1828.
Robber (The), 1838.
Rose d'Albret, 1840.
Russell, 1847.
Sir Theodore Broughton, 1847.
Smuggler (The), 1845.
Stepmother (The), 1846.
Story without a Name (A), 1852.
String of Pearls, 1849.
Ticonderoga, or the Black Eagle, 1854.
Whim (The), and its Consequences, 1847.
Woodman (The), 1849.
History of Charlemagne, 1832.
History of Chivalry, 1849.
Life and Times of Louis XIV., 1838.
Life of the Black Prince, 1822.
Life of Richard Cœur de Lion, 1841–42.
Lives of Eminent Foreign Statesmen, 1832–38.
Memoirs of Celebrated Women, 1837.
Memoirs of Great Commanders, 1832.

Jameson (Mrs.), born in Dublin, 1797–1860.
Beauties of the Court of Charles II., 1833.
Celebrated Female Sovereigns, 1831.
Characteristics of Shakespeare's Women, 1832.
Commonplace Book, etc., 1854.
Diary of an Ennuyée, 1826.
Early Italian Painters (The), 1845.
Handbook of Public Galleries of Art, 1842.
History of our Lord as represented in Art, 1860.
Legends of the Madonna, 1852.
Legends of the Monastic Orders, 1850.
Loves of the Poets, 1829.
Memoirs and Essays, 1846.
Pictures of Social Life in Germany, etc., 1840.
Poetry of Sacred and Legendary Art, 1848.
Rubens, his Life and Genius, 1840.
Sacred and Legendary Art, 1848.
Sketches of Germany, 1837,
Visits and Sketches, etc., 1834.
Winter Studies and Summer Rambles in Canada, 1838.

Jenkins (Edward), born at Bangalore, in India, 1838–
Captain's Cabin (The), 1872.
Coolie, his Rights and Wrongs (The), 1864.
Devil's Chain (The), 1868.
Fatal Days, 1874.
Ginx's Baby, 1860.
Jobson's Enemies, 1880–81.
Lisa Lena, 1880.
Little Hodge, 1866.
Lord Bantam, 1862.
Lutchmee and Dilloo, 1870.

Jerrold (Douglas William), London, 1803–57.
Black-eyed Susan, 1829.
Bubbles of the Day, 1842.
Cakes and Ale, 1841.
Catspaw (The), 1850.
Caudle Lectures, 1845.
Chronicles of Clovernook, 1846.
Heart of Gold, 1854.

Housekeeper (The), 1835.
Man Made of Money (A), 1849.
Men of Character, 1838.
Nell Gwynne, 1832.
Prisoner of War (The), 1837.
Punch's Letters to his Son, 1846.
Rent-day (The), 1830.
Retired from Business, 1851.
St. Giles and St. James, 1851.
Story of a Feather, 1843.
Time works Wonders, 1845.

Jerrold (William Blanchard), London, 1826–1884.
At Home in Paris, 1864, 1870.
Beau Brummel, 1858.
Chatterbox (The), 1857.
Children of Lutetia, 1863.
Christian Vagabond (The), 1871.
Chronicles of a Crutch, 1860.
Cockaignes (The), 1871.
Cool as a Cucumber, 1851.
Cupboard Papers (The), 1881.
Cupid in Waiting, 1871.
Disgrace to the Family (The), 1847.
Epicure's Year-book, by Fin-Bec, 1867–68.
French under Arms (The), 1860.
Imperial Paris, 1855.
Life of George Cruikshank, 1882.
Life of Douglas Jerrold, 1858.
Life of Napoleon III., 1874–82.
London, a Pilgrimage, 1872.
Old Woman who lived in a Shoe (An).
On the Boulevards, 1853–66.
Passing the Time, 1865.
Progress of a Bill, 1848.
Story of Madge and the Fairy Content, 1871.
Swedish Sketches, 1852.
Trip through the Vineyards of Spain, 1864.
Trips to Normandy, etc., 1867.
Two Lives, 1865.
Up and Down in the World, 1866.

Johnson (Samuel), born at Lichfield, in Hampshire, 1709–1784.
Dictionary of the English Language, 1755.
Idler (The), 1758–60.
Irene, 1749.
Journey to the West Islands of Scotland, 1775.
Life of Dr. Isaac Watts, 1785.
Life of Richard Savage, 1744.
Lives of the Poets, 1779–81.
Miscellaneous Observations on Hamlet, 1745.
Rambler (The), 1750–52.
Rasselas, 1759.
Taxation no Tyranny, 1775.
Vanity of Human Wishes, 1749.
Visit to the Hebrides, 1773.
Voyage to Abyssinia, 1735.

Jones (Henry), pseudonym "Cavendish," London, 1831–
Laws of Ecarté, 1878.
Laws of Piquet, 1873.
Principles of Whist, 1862.

Jonson (Benjamin), born at Westminster, 1574–1637.
Execration against Vulcan, with Divers Epigrams, 1640.
Jests, or the Wit's Pocket Companion, 1731.
Last Legacy to the Sons of Mirth, etc., 1756.

Junius, Letters of, 1769–72.
The Author of these Letters.
Barré, *Col. Isaac* ("Authorship of the *Letters of Junius*, by John Britton"), 1848.
Boyd, *Hugh* ("Author of *Junius* ascertained by George Chalmers"), 1817.
Burke, *Edmund* ("Inquiry into the author of *Junius*, by John Roche"), 1813. ("Junius proved to be Burke," no name), 1826. Prior, in his *Life of Burke*, takes the same view, 1839.
Burke, *William* ("The Author of *Junius*, by J. C. Symons"), 1859.
Chatham, *William Pitt, lord* ("Another Guess at Junius," by (?) Fitzgerald), 1809; Earl Chatham "proved to be Junius," by John Swinden, 1833; by W. Dowe, 1857. ("Who was Junius?" no name), 1837. Also an essay to prove this, by Dr. B. Waterhouse, of Boston, 1831.
Chesterfield, *earl of* ("Author of *Junius* discovered," by W. Cramp), 1821, 1851.
De Lolme, *John Lewis* ("Arguments and Facts demonstrating" this, by Dr. Thomas Busby), 1816.
Francis (Dr.) and his son Sir Philip ("Discovery of the Author of *Junius*, by John Taylor"), 1813.
Francis, *Sir Philip* ("Identity of *Junius* . . . established by John Taylor"), 1816. Sir F. Dwarris, 1850, and Lord Campbell, in his *Lives of the Chancellors*, take the same view. ("Handwriting of Junius professionally investigated, by Charles Chabot"), 1871. Macaulay espoused this "identity."
Glover, *Richard* ("An Inquiry into the Author of the *Letters of Junius*," no name), 1814.
Gibbon ("Junius unmasked," no name), 1819.
Lee, *Major-General Charles* (proved "from facts" to be Junius by Dr. T. Girdlestone), 1813.

M'Lean, *Laughlin* (said to be Junius in Galt's *Life of West*, pp. 57–69). Sir David Brewster takes the same view.
Portland, *Duke of* ("Letters to a Nobleman proving" this, by A. G. Johnston), 1816.
Pownall, *Governor* ("Junius discovered, by F. Griffen, Boston,"), 1854.
Rich, *Sir R.* ("The Ghost of Junius, by F. Ayerst"), 1853.
Sackville, *Viscount* ("The Real Author of the *Letters of Junius*, by George Coventry"), 1825. ("Junius unmasked," no name), 1770. The same proved by John Jacques, 1843.
Suett, the comedian ("Junius with his Visor up," a skit, no name), 1819.
Temple, *R. Grenville, earl* ("Letters on Junius showing" this, by Isaac Newhall, Boston), 1831.
Tooke, *John Horne* ("Junius discovered, by P[hilip] T[hicknesse]"), 1789. The same "proved" by J. B. Blakeway, 1813; and Dr. A. Graham, 1828.
Wray, *Daniel* ("The Secret revealed, by James Falconar"), 1830.
Wilmot, *James*, proved to be "Junius" by by O. W. Serres, 1813.

Kames (Henry Home, lord), born at Kames, in Berwickshire, 1696–1782.
Elements of Criticism, 1762.
Kane (Elisha Kent), born at Philadelphia, 1820–1857.
Second Grinnell Expedition in Search of Sir John Franklin, 1856.
Keats (John), Loud on, 1796–1821.
Endymion, 1818.
Eve of St. Agnes, 1820.
Hyperion, 1820.
Isabella, 1820.
Lamia, and other Poems, 1820.
Ode to the Nightingale, 182 0.
Poems, 1817.
Keble (Rev. John), born at Fairford, in Gloucestershire, 1792–1866.
Christian Year (The), 1827.
Lyra Innocentium, 1846.
Kemble (Frances Anne), born in London, 1809–
Journal of a Residence in America, 1835.
Records of Girlhood, 1878.
Records of Later Life, 1882.
Residence in a Georgian Plantation, 1863.
Year of Consolation (A), 1847.
Kennedy (John Pendleton), born at Baltimore, 1795–1870.
Annals of Quodlibet, 1840.
Horse-shoe Robinson, 1835.
Life of William Wirt, 1849.
Red Book (The), 1817–19.
Kent (James), born at Fredericksburg, New York, 1763–1847.
Commentaries on American Law, 1826–30.
Kinglake (Alexander William), born near Taunton, in Somersetshire, 1811–1891.
Eothen, 1844.
History of the Crimean War, 1863–75.
Kingsley (Rev. Charles), born at Holne, in Devonshire, 1819–1875.
Alton Locke, Tailor and Poet, 1849.
Glaucus, or the Wonders of the Shore, 1855
Hereward the Wake, 1866.
Hermits (The), 1868.
Heroes (The), Greek fairy tales, 1856.
Hypatia, 1853.
Madam How and Lady Why, 1870.
Miscellanies, 1859.
Plays and Puritans, 1873.
Prose Idylls, 1873.
Two Years Ago (a novel), 1857.
Village Sermons, 1849.
Water Babies (The), 1863.
Westward Ho! 1855.
Kingsley (Henry), born at Holne, in Devonshire, 1830–1876.
Austin Elliot, 1863.
Boy in Grey (The), 1870.
Fireside Studies, 1876.
Geoffry Hamlyn (Recollections of), 1859.
Grange Gardens, 1876.
Harveys (The), 1872.
Hetty, and other Stories, 1871.
Hillyars and the Burtons (The), 1865.
Hornby Mills, and other Stories, 1872.
Leighton Court, 1866.
Lost Child (The), 1864.
Mademoiselle Mathilde, 1868.
Mystery of the Island, 1877.
Number Seventeen, 1875.
Oakshott Castle, 1873.
Old Margaret, 1871.
Ravenshoe, 1861.
Reginald Hetheredge, 1874.
Silcote of Silcotes, 1867.
Stretton, 1869.
Tales of Old Travel, 1869.
Valentin, 1872.
Knatchbull-Hugessen (Edward Hugessen), born at Mersham Hatch, in Kent, 1829–
Crackers for Christmas, 1870.
Higgledy-Piggledy, or Stories for Everybody's Children, 1875.
Moonshine, 1871.

Queer Folks, 1873.
River Legends, 1874.
Stories for My Children, 1869.
Tales for Tea-time, 1872.
Uncle Joe's Stories, 1878.
Whispers from Fairyland, 1874.

Knight (Charles), born at Windsor, in Berkshire, 1791–1873.
Cyclopædia of the Industry of all Nations, 1851.
English Cyclopædia, 1854–61.
Half-hours with the Best Authors, 1847–48.
Library of Entertaining Knowledge, 1831.
Penny Magazine (The), 1832–45.
Pictorial Bible (The), 1838.
Pictorial History of England (The) 1844.
Pictorial Shakespeare (The), 1839–41.
Popular History of England, 1856–62.
Shakespeare (a biography), 1839.

Knowles (James Sheridan), born at Cork, in Ireland, 1784–1862.
Idol demolished by its own Priest (The), 1851.
Rock of Rome (The), or the Arch-Heresy, 1849.
*** For his plays, see APPENDIX III.

Lamb (Charles), London, 1775–1834.
Adventures of Ulysses, 1807.
Essays on the Genius of Hogarth.
Essays of Elia, 1st series, 1820–1822; 2nd series, 1823–25; last, 1833.
John Woodvil, 1802.
Last Essays, and Popular Fallacies, 1833.
Mrs. Lacester's School.
Old Blind Margaret, 1798.
Poems, 1797.
Poems, 1836.
Poetry for Children, 1809.
Rosamond Gray, 1798.
Tales from Shakespeare, 1807.

Landon (Letitia Elizabeth), born in London, 1802–1838.
Duty and Inclination, 1838.
Ethel Churchill, 1834.
Fate of Adelaide (The), 1821.
Francisca Carrara, 1834.
Golden Violet (The), and other Poems, 1827.
Improvisatrice (The), and other Poems, 1824.
Lady Anne Granard, 1841.
Lost Pleiad (The), 1829.
Romance and Reality, 1832.
Traits and Trials of Early Life (tales), 1836.
Troubadour (The), and other Poems, 1825.
Venetian Bracelet (The), and other Poems, 1829.
Vow of the Peacock (The), 1835.
Zenana (The), and Minor Poems, 1839.

Landor (Walter Savage), born at Ipsley Court, in Warwickshire, 1775–1864.
Admonition to Detractors, 1837.
Andrea of Hungary, 1839.
Count Julian, 1812.
Dry Sticks fagoted, 1857.
Examination of William Shakespeare (The), 1834.
Fra Ruperto, 1841.
Gebir, 1798.
Giovanni of Naples, 1839.
Hellenics (The), 1847.
Idyllia Heroica (in Latin), 1820.
Imaginary Conversations of Greeks and Romans, 1853.
Imaginary Conversations of Literary Men, 1824–28; second series, 1829.
Imaginary Conversations... on Italian Affairs, 1848.
Last Fruit off an Old Tree, 1853.
Latin Poems, 1824.
Letters of an American, 1854.
Letters of a Conservative, 1836.
Pentameron and Pentalogia (The), 1837.
Pericles and Aspasia, 1836.
Poems, 1795.
Poems from the Arabic, etc., 1800.
Popery, British and Foreign, 1851.
Simoniaca (a poem), 1806.
Satire on Satirists, 1836.

Langland (William), born at Cleobury Mortimer, in Cheshire, 1332–1400.
Visions of Piers Plowman, 1362.

Layard (Austin Henry), born in Paris of English parents, 1817–
Monuments of Nineveh, 1853.
Nineveh and its Remains, 1848–49.

Lecky (William Edward Hartpole), of Dublin, 1838–
History of England in Eighteenth Century, 1878.
History of European Morals, 1869.
History of Rationalism, 1865.
History of the Rise and Influence of Rationalism, etc., 1865.
Leaders of Public Opinion in Ireland, 1861.

Leland (Charles Godfrey), of Philadelphia 1824–
Egyptian Sketch-book (The), 1873.
English Gypsies and their Language, 1873.
English Gypsy Songs, 1875.
Fu-Sang, or the Discovery of America by Buddhist Priests, 1875.
Hans Breitmann's Ballads, 1867, 1870.

Legends of Birds, 1864.
Meister Karl's Sketch-book, 1855.
Music Lessons of Confucius (The), and other Poems, 1870.
Poetry and Mystery of Dreams (The), 1855.
Sunshine in Thoughts, 1862.

Lemon (Mark), London, 1809–1870.
Christmas Hamper (A), 1859.
Enchanted Doll (The), 1849.
Falkner Lyle, 1866.
Jest-Book, 1864.
Loved at Last, 1864.
Wait for the End, 1863.
(And 60 dramatic pieces.)

Lempriere (John), born at Jersey, a Channel Isle, 1760–1824.
Classical Dictionary, 1788.
Universal Biography, 1808.

Lever (Charles James), born in Dublin, 1809–1872.
Barrington, 1863.
Bramleighs of Bishop's Folly (The), 1868.
Charles O'Malley, 1841.
Con Cregan, or the Irish Gil Blas, 1850.
Daltons (The), 1852.
Davenport Dunn, 1859.
Day's Ride (A), 1863.
Diary of Horace Templeton, 1861.
Dodd Family Abroad (The), 1854.
Fortunes of Gleneore (The), 1857.
Harry Lorrequer, 1839.
Jack Hinton, 1842.
Knight of Gwynne (The), 1847.
Lord Kilgobbin, 1872.
Luttrel of Arran, 1865.
Martins of Cro' Martin, 1856.
O'Donoghue (The), 1845.
Paul Gosslett's Confessions, 1871.
Roland Cashel, 1849.
Sir Brooke Fosbrooke, 1866.
That Boy of Norcott's, 1869.
Tom Burke of Ours, 1844.
Tony Butler, 1865.

Lewes (George Henry), London, 1817–1878.
Aristotle, 1861.
Biographical History of Philosophy, 1847.
Comte's Philosophy of the Sciences, 1859.
Life of Goethe, 1859.
Life of Robespierre, 1850,
Noble Heart (The), 1850.
Physical Basis of Mind, 1877.
Physiology of Common Life, 1860.
Problems of Life and Mind, 1873–76.
Ranthorpe, 1847.
Rose, Blanche and Violet, 1848
Seaside Studies, 1859.
Spanish Drama (The), 1846.
Studies in Animal Life, 1861.

Lewis (Matthew Gregory), London, 1775–1818.
Alphonso, King of Castile, 1801.
Captive (The), 1839.
Castle Spectre (The), 1797.
Monk (The), 1795.
Tales of Terror, 1799.
Tales of Wonder, 1801.
Timour, the Tartar (a melodrama), 1812.

Liddell (Henry George), 1811–
Greek Lexicon, 1843.
History of Rome, 1855.

Liddon (Henry Parry), born at Stoneham, in Hampshire, 1829–1890.
Divinity of . . . Jesus Christ (The), 1866.
Lenten Sermons, 1858.

Lilly (John), born in Kent, 1553–1601.
Euphues, 1581.
Euphues and his England, 1582.
Euphues' Shadow, 1592.
Euphues and Lucilla, published 1716.

Lingard (John), born at Winchester, 1771–1851.
History of England (from Cæsar to William and Mary), 1819–30.

Linton (Mrs.), born at Keswick, in Cumberland, 1822–
Amymone, 1848.
Atonement of Leam Dundas, 1876
Azeth, the Egyptian, 1846.
Grasp your Nettle, 1865.
Lake Country (The), 1864.
Lizzie Lorton of Greyrigg, 1866.
Mad Willoughbys (The), 1876.
"My Love!" 1881.
Ourselves, 1867.
Patricia Kemball, 1874.
Realities, 1851.
Rebel of the Family, 1880.
Sowing the Wind, 1866.
True History of Joshua Davidson (The), 1872.
Under which Lord? 1879.
Witch Stories, 1861.
With a Silken Thread, 1880.
World Well Lost (The), 1877.

Linton (William James), London, 1812–
Claribel, and other Poems, 1865.
History of Wood Engraving, 1858.
Life of Paine, 1866.
Works of Deceased British Artists, 1860.

Lippincott (Mrs.), pseudonym "Grace Greenwood," born at Pompey, 1823–
Forest Tragedy, and other Tales, 1856.
Greenwood Leaves, 1850–52.

Haps and Mishaps, etc., 1858.
History of My Pets, 1850.
Merrie England, 1855.
New Life in New Lands, 1873.
Poems, 1851.
Recollections of My Childhood, 1851.
Stories and Legends of Travel, 1858.
Stories and Sights in France, etc., 1867.
Stories from Famous Ballads, 1860.
Stories of Many Lands, 1867.

Livingstone (David), born at Blantyre, in Scotland, 1817–1873.
Exploration of the Zambesi, 1865.
Missionary Travels and Researches in South Africa, 1857.

Locke (John), born at Wrington, in Somersetshire, 1632–1704.
Adversariorum Methodus, 1686.
Essays on the Human Understanding, 1670–87; printed 1690.
Inspiration of the Holy Scriptures (The), 1690.
Letters on Toleration, 1667, 1689, 1692.
Method of a Commonplace Book, 1685.
Of the Conduct of the Understanding, 1706.
On Education, 1693.
On the Reasonableness of Christianity, 1695.
On Toleration, 1689.
Thoughts on Education, 1693.
Treatise on Civil Government, 1690.

Locker (Arthur), born in Greenwich Hospital, 1828–
On a Coral Reef, 1869.
Sir Godwin's Folly, 1864.
Stephen Scudamore, 1868.
Sweet Seventeen, 1866.
Village Surgeon (The), 1874.

Locker (Frederick), 1821–
London Lyrics, 1857.
Patchwork, 1879.

Lockhart (John Gibson), born at Cambusnethan, in Scotland, 1794–1854.
Adam Blair, 1822.
Essay on Cervantes, 1822.
Life of Burns, 1828.
Life of Napoleon, 1730.
Life of Scott, 1837–39.
Matthew Wald, 1824.
Peter's Letters to his Kinsfolk, 1819.
Reginald Dalton, 1824.
Spanish Ballads, 1823.
Valerius, 1821.

Lockyer (Joseph Norman), born at Rugby, in Warwickshire, 1836–
Contributions to Solar Physics, 1873.
Elementary Astronomy, 1871.
Primer of Astronomy, 1874.
Solar Physics, 1873.
Spectroscope and its Applications (The), 1873.
Studies in Spectrum Analysis, 1878.
Star-gazing, Past and Present, 1878.

Longfellow (Henry Wadsworth), born at Portland, Maine, 1807–1882.
Aftermath, 1873.
Ballads, etc., and other Poems, 1842.
Belfry of Bruges, and other Poems, 1846.
Dante translated, 1868.
Divine Tragedy (The), 1872.
Evangeline, 1847.
Flower de Luce, 1866.
Golden Legend (The), 1851.
Hanging of the Crane (The), 1874.
Hiawatha, 1855.
Hyperion, 1839.
Kavanagh, 1849.
Masque of Pandora (The), 1875.
Miles Standish, 1858.
New England Tragedies, 1868.
Outre-mer, 1835.
Poems on Slavery, 1842.
Poets and Poetry of Europe (The), 1845.
Seaside (The) and the Fireside, 1850.
Spanish Student (The), 1843.
Tales of a Wayside Inn, 1863.
Three Books of Song, 1872.
To a Child, 1848.
Voices of the Night, 1841.

Lossing (Benson), born at Beekman, New York, 1813–1892.
Brief Memoirs of Eminent Americans, 1854.
Illustrated History of the United States, 1854–1856.
Life, etc., of P. Schuyler, 1860.
Life of Washington, 1860.
Lives of the Signers of the Declaration of Independence, 1848.
Mount Vernon and its Associations, 1859.
Outline History of the Fine Arts (An), 1841.
Pictorial Field-book of the Revolution, 1848–1852.
Pictorial History of the Civil War, 1866–69.
Seventeen Hundred and Seventy-Six, 1847.

Loudon (John Claudius), born at Cambuslang, in Scotland, 1783–1843.
Arboretum, Britannicum, 1838.
Derby Arboretum (The), 1841.
Designs for . . . Farms and Farm Buildings, 1812.
Encyclopædia of Agriculture, 1825; of Cottage, Farm and Villa Architecture, 1812; of Gardening, 1822; of Plants, 1829; (supplement, 1838); of Trees and Shrubs, 1842.

Formation and Management of Country Residences, 1806; of Plantations, 1804.
Greenhouse Companion (The), 1824.
Hortus Britannicus, 1830.
Hortus Lignosus Londinensis, 1838.
Illustrations of Landscape Gardening, etc., 1830–33.
Paper Roofs used at Tew Lodge, 1811.
Self-instruction to Young Gardeners, 1845.
Suburban Gardener (The), 1836–38.
Suburban Horticulture, 1842.

Lovelace (Richard), born in Kent, 1618–1658.
Lucasta, 1649.
Scholar (The), 1649.
Soldier (The), 1649.

Lover (Samuel), of Dublin, 1797–1868.
Angels' Whispers.
Handy Andy, 1842.
Four leaved Shamrock (The), 1839.
Happy Man (The).
Irish Sketches, 1837.
Legends and Stories of Ireland, 1832–34.
Low-backed Car (The), 1838.
Lyrics of Ireland, 1858.
May Dew (The), 1839.
Metrical Tales, and other Poems, 1860.
Molly Bawn, 1839.
Molly Carew, 1838.
Rory O'More, 1837.
Songs and Ballads, 1839.
Treasure Trove, 1844.
True Love can ne'er forget.
White Horse of the Peppers (The).

Lowell (James Russell), born at Boston, 1819–1891.
Among my Books, 1870.
Biglow Papers (The) 1848; second series, 1862.
Conversations on some of the Old Poets, 1845.
Fable for Critics (A), 1848.
Fireside Travels, 1864.
Legends of Brittany, 1844.
My Study Windows, 1871.
Poems, 1844, 1848.
Prometheus, 1844.
Under the Willows, 1869.
Vision of Sir Launfal, 1848.
Year's Life (A), 1841.

Lubbock (Sir John William), London, 1803–1865.
Classification of Different Branches of Human Knowledge, 1838.
Researches on Physical Astronomy, 1830.
Theory of the Moon and Perturbations of the Planets, 1833.
Treatise on the Tides, 1831–37.

Lyell (Sir Charles), born in Kinnordy, Scotland, 1797–1875.
Antiquity of Man (The), etc., 1863.
Atheisms of Geology, 1857.
Elements of Geology, 1838.
Manual of Elementary Geology, 1863.
Principles of Geology, 1830–33.
Travels in North America, 1845.

Lytton (Edward George Earle Lytton, Bulwer-Lytton, lord), born at Woodalling, in Norfolk, 1805–1873.
Alice, or the Mysteries, 1838.
Arthur (King), 1848.
Athens, its Rise and Fall, 1836.
Caxtonia, 1863.
Caxtons (The), 1849.
Devereux, 1829.
Disowned (The), 1828.
England and the English, 1833.
Ernest Maltravers, 1837.
Eugene Aram, 1831.
Eva, 1842.
Falkland, 1827.
Godolphin, 1833.
Harold, 1850.
Ismael, 1820.
Kenelm Chillingly, 1873.
Last Days of Pompeii, 1834.
Last of the Barons (The), 1843.
Leila and Calderon, 1838.
Lost Tales of Miletus (The), 1866.
Lucretia, 1847.
My Novel, 1853.
New Timon, 1846.
Night and Morning, 1841.
O'Neill, or the Rebel, 1827.
Parisians (The), 1873.
Paul Clifford, 1830.
Pelham, 1827.
Pilgrims of the Rhine, 1834.
Rienzi, 1835.
St. Stephen's, 1861.
Sculpture, 1825.
Strange Story (A), 1862.
Weeds and Wild-flowers, 1826.
What Will he do With It? 1858.
Zanoni, 1842.
*** For his plays, see APPENDIX III.

Lytton (Edward Robert Bulwer-Lytton, lord), 1831–1892.
Clytemnestra, and other Poems, 1855.
Chronicles and Characters, 1868.
Fables in Song, 1874.
Julian Fane, 1871.
Life of Lord Lytton, 1874.
Lucile, 1860.

Orval, or the Fool of Time, 1869.
Poetical Works of Owen Meredith, 1867.
Ring of Amasis (The), 1863.
Serbski Pesme, 1861.
Tannhauser, or the Battle of the Bards, 1861.
Wanderer (The), a collection of poems, 1859.

Macaulay (Thomas Babington Macaulay, lord), born at Rothley Temple, in Leicestershire, 1800–1859.
Essays (in three vols.), 1843.
History of England from James II., 1849–61.
Ivry, 1824.
Lays of Ancient Rome, 1842.

McCarthy (Justin), born in Cork, Ireland, 1830–
Comet of the Season (The), 1881.
Con Amore, 1880.
Dear Lady Disdain, 1875.
Donna Quixote, 1879.
Fair Saxon (A), 1873.
History of our own Times, 1878–80.
Lady Judith, 1871.
Linley Rochford, 1874.
Miss Misanthrope, 1877.
My Enemy's Daughter, 1869.
Waterdale Neighbors (The), 1867.

McCosh (James), born in Ayrshire, Scotland, 1811–
Christianity and Positivism, 1871.
Intuitions of the Mind, 1860.
Method of Divine Government, etc., 1850.
Scottish Philosophy (The), 1874.
Supernatural in Relation to the Natural (The), 1862.
Typical Forms, etc., in Creation, 1856.

Macdonald (George), born at Huntly, in Scotland, 1824–
Adela Cathcart, 1864.
Alec Forbes of Howglen, 1865.
Annals of a Quiet Neighborhood, 1866.
At the Back of the North Wind, 1870.
Castle Warlock, 1882.
David Elginbrod, 1862.
Dealings with the Fairies, 1867.
Disciple (The), and other Poems, 1868.
England's Antiphon, 1868.
Exotics, 1876.
Guild Court, 1867.
Gutta Percha Willie, 1873.
Hidden Life, and other Poems, 1864.
Malcolm, 1874.
Marquis of Lossie (The), 1877.
Mary Marston, 1879.
Miracles of Our Lord, 1870.
Paul Faber, Surgeon, 1878.
Phantastes, 1858.
Poems, 1857.
Portent (The), a story of second sight, 1864.
Princess and the Goblin (The), 1871.
Ranald Bannerman's Boyhood, 1869.
Robert Falconer, 1869.
St. George and St. Michael, 1875.
Seaboard Parish (The), 1868.
Sir Gibbie, 1875.
Thomas Wingfield, Curate, 1876.
Unspoken Sermons, 1866.
Vicar's Daughter (The), 1872.
Wilfred Cumbermede, 1871.
Wise Woman (The), 1875.
Within and Without, 1856.
Wow O' (Rioven Riwen), or the Idiot's home, 1868.

Malory (Sir Thomas), 1430–*.
Morte d'Arthur (History of Prince Arthur), in 3 parts, 1465–70; printed by Caxton, 1485.

Malthus (Rev. Thomas Robert), born near Dorking, in Surrey, 1766–1834.
Essays on the Principle of Population, 1798, 1803.
Inquiry into the Nature, etc., of Rent. 1815.
Measure of Value, etc. (The), 1823.
Principles of Political Economy, 1820.

Mandeville (Sir John de), born at St. Albans, in Hertfordshire, 1300–1372.
Voyaige and Travaile, 1356.

Manning (Anne), 1807–
Belforest, 1864.
Cherry and Violet, 1853.
Chronicles of Merric England, 1854.
Claude, the Colporteur, 1857.
Duchess of Trajetto (The).
Good Old Times, 1856.
Household of Sir Thomas More, 1851.
Mary Powell, 1850.
Miss Biddy Frobisher, 1866.
Noble Purpose nobly won (A).
Poplar House Academy, 1859.
Royal Mischief.
Tasso and Leonora.

March (Francis Andrew), born at Millbury, Massachusetts, 1825–
Anglo-Saxon Grammar, 1870.
Introduction to Anglo-Saxon, 1871.
Method of Philological Study of the English Language (A), 1865.

Marlowe (Christopher), born at Canterbury, 1565–1593.
Ovid's *Elegies*, 1597.
*** For his nine dramas, see APPENDIX III.

Marryat (Captain Frederick), London, 1792–1848.

Children of the New Forest (The), 1847.
Frank Mildmay, or the Naval Officer, 1829.
Jacob Faithful, 1835.
Japhet in Search of a Father, 1836.
King's Own (The), 1830.
Little Savage (The), 1847.
Masterman Ready, 1841.
Mission (The), or Scenes in Africa, 1845.
Mr. Midshipman Easy, 1836.
Monsieur Violet, 1843.
Newton Forster, 1832.
Olla Podrida, 1840.
Pacha of Many Tales (The), 1835.
Percival Keene, 1842.
Peter Simple, 1833.
Phantom Ship (The), 1839.
Pirate and the Three Cutters (The), 1836.
Poor Jack, 1840.
Privateersman (The), 1844.
Settlers in Canada (The), 1844.
Snarley-Yow, or the Dog-Fiend, 1837.
Valerie (an autobiography), 1849.

Marryat (Florence), born at Brighton, 1837–
Broken Blossom (A), 1879.
Confessions of Gerald Estcourt, 1867.
Fair-haired Alda, 1880.
Fighting the Air, 1875.
For Ever and Ever, 1866.
Girls of Feversham, 1868.
Gyp, 1868.
Harvest of Wild Oats (A), 1877.
Her Father's Name, 1876.
Her Lord and Master, 1870.
Her Own.
Her Word against a Lie, 1878.
Hidden Chains, 1876.
Life and Letters of Captain Marryat, 1872.
Little Stepson (A), 1877.
Love's Conflict, 1865.
Mad Dumaresq, 1873.
My Own Child, 1876.
My Sister, the Actress, 1881.
Nelly Brooke, 1867.
No Intentions, 1874.
Open Sesame, 1875.
Petronel, 1869.
Prey of the Gods (The), 1871.
Root of all Evil (The), 1879.
Sybil's Friend, etc., 1873.
Too Good for Him, 1865.
Verdique, 1868.
Veronique, 1869.
With Cupid's Eyes, 1880.
Woman against Woman, 1866.
Written in Fire, 1878.

Marsh (George Perkins), born at Woodstock, 1801–1882.
Camel (The), his Habits and Uses, 1856.
Grammar of the Icelandic Language, 1838.
Lectures on the English Language, 1861.
Origin and History of the English Language, 1862; now called "The Earth as Modified by Human Action," 1874.

Marston (Philip Bourke), son of Dr. Westland Marston, 1850–1887.
All in All, 1874.
Songtide, and other Poems, 1871.

Martin (Sir Theodore), born at Edinburgh, 1816–
Life of Aytoun, 1867.
Life of the Prince Consort, 1874–79.

Martineau (Harriet), born at Norwich, 1802–1876.
Billow and the Rock (The), 1846.
Biographical Sketches, 1872.
British Rule in India, 1857.
Christmas Day, 1824.
Complete Guide to the Lakes, 1854.
Corporate, Traditional and Natural Rights, 1857.
Crofton Boys (The), 1840.
Deerbrook, 1839.
Devotional Exercises . . . for the Young, 1823.
Eastern Life, etc., 1848.
Endowed Schools in Ireland, 1859.
England and her Soldiers, 1859.
Factory Controversy (The), 1855.
Feats of the Fiord, 1840.
Forest and Game Law Tales, 1845.
Friend (The), 1825.
Health, Husbandry and Handicraft, 1861.
History of England during the Thirty Years' Peace (1816–46), 1849–50; introduction, 1851.
History of the American Compromise, 1856.
Hour and the Man (The), 1840.
Household Education, 1854.
Illustrations of Political Economy, 1833.
Illustrations of Taxation, 1834.
Laws of Man's Nature, etc., 1851.
Letter on Mesmerism, 1845.
Life in the Sick-Room, 1843.
Poor Laws and Paupers, 1834.
Principle and Practice, 1826.
Prize Essays, 1830.
Retrospect of Western Travel, 1838.
Rioters, 1826.
Society in America, 1837.
Traditions of Palestine, 1830.
Turn-out (The), 1827.

Martineau (James), born at Norwich, 1805–
Endeavors after the Christian Life, 1843–47.
Essays, 1869.
Hours of Thought, 1876.
Hymns, 1840, 1874.
Ideal Substitutes for God, 1878.
Miscellanies, 1852.
Rationale of Religious Inquiry, 1837.
Religion and Modern Materialism, 1874.
Studies of Christianity, 1858.

Massey (Gerald), born at Tring, in Hertfordshire, 1828–
Ballad of Babe Christabel, and other Poems, 1855.
Craigcrook Castle, and other Poems, 1856.
Haveloek's Mareh, and other Poems, 1861.
Poems and Chansons, 1846.
Shakespeare's Sonnets and his Private Friends, 1866.
Tale of Eternity (A), and other Poems, 1869.
Voices of Freedom and Lyrics of Love, 1849.

Masson (David), of Aberdeen, 1822–
British Novelists, etc., 1859.
Critical Sketch . . . of British Prose Fiction, 1859.
Drummond of Hawthornden, 1873.
Essays, Biographical and Critieal, etc., 1856.
Life of John Milton, 1858–1879.
Recent British Philosophy, 1865.
Three Devils (The), Luther's, Milton's and Goethe's.

Maurice (Rev. John F. Denison), 1805–1872.
Bible and Scienee (The), 1863.
Christian Ethics, 1867.
Commandments (The), 1866.
Conflict of Good and Evil (The), 1865.
Conscienee (The), 1868.
Doctrine of Saerifice (The), 1854.
Friendship of Books (The), 1873.
History of Moral and Physical Philosophy, 1853–62.
Kingdom of Christ, 1842.
Kingdom of Heaven, 1864.
Lectures on Ecclesiastical History, 1854.
Patriarchs and Lawgivers of the Old Testament, 1855.
Prophets and Kings of the Old Testament, 1853.
Religions of the World, 1847.
Social Morality, 1869.
Theological Essays, 1854.

May (Sir Thomas Erskine), 1815–1886.
Constitutional History of England since the Accession of George III., 1861–63, 1871.
Democracy in Europe, 1877.

Mayhew (Henry), 1812–1887.
Great World of London (The), 1856.
London Labor and London Poor, 1851.
Mormons, or Latter-day Saints (The), 1852.
Rhine (The), and its Scenery, 1856–58.
Wandering Minstrel (The), 1841.
Wonders of Science (The), 1855.

Mayo (William Starbuck), born at Ogdensburg, 1812–
Kaloolah, or Journeyings to the Djebel Kumri, 1848.

Melville (George John Whyte), 1821–1878.
Black but Comely, 1879.
Bones and I, 1868.
Brooks of Bridlemere (The), 1864.
Cerise, 1865.
Contraband, 1870.
Digby Grand, 1853.
General Bounee, 1854.
Gladiators (The), 1863.
Good for Nothing, 1861.
Holmby House, 1860.
Interpreter (The), 1858.
Kate Coventry, 1856.
Katerfelto, 1875.
M. or N., 1869.
Market Harborough, 1861.
Queen's Maries (The), 1864.
Rosine, 1876.
Roy's Wife, 1878.
Sarchedon, 1871.
Satanella, 1872.
Sister Louise, 1875.
Tilbury Nogo, 1861.
True Cross (The), 1873.
Uncle John, 1874.
White Rose (The), 1868.

Meredith (George), born in Hampshire, 1828–
Adventures of Harry Richmond, 1871.
Beauchamp's Career, 1875.
Egoist (The), 1879.
Emilia in England, 1864.
Evan Harrington, 1861.
Farina, 1857.
Mary Bertrand, 1860.
Modern Love, 1862.
Ordeal of Richard Feveril (The), 1859.
Poems, 1851.
Poems and Ballads, 1862.
Rhoda Fleming, 1865.
Shaving of Shagpat (The), 1855.
Vittoria, 1866.

Merivale (Charles), 1808–
General History of Rome, 1875.
History of the Romans under the Empire, 1850–62.

Meteyard (Eliza), 1816–1879.
Doctor's Little Daughter (The), 1850.
Dr. Oliver's Maid, 1857.
Group of Englishmen (A), 1871.
Hallowed Spots of London (The), 1861.
Industrial and Household Tales, 1872.
Lady Herbert's Gentlewoman, 1862.
Life of Josiah Wedgwood, 1865–66.
Lilian's Golden Hours, 1856.
Little Museum-keepers (The), 1863.
Maidstone's Housekeeper, 1860.
Struggles for Fame, 1845.

Mill (John Stuart), London, 1806–1873.
Auguste Comte and "Positivism," 1865.
Autobiography, 1873.
Dissertations and Discussions, 1859–67.
England and Ireland, 1868.
Essay on Liberty, 1858.
Essays on . . . Political Economy, 1844.
Examination of Sir W. Hamilton's Philosophy, 1865.
Irish Land Question (The), 1870.
Nature, and other Essays, 1874.
Principles of Political Economy, 1848.
Subjection of Women (The), 1867.
System of Logic, 1843.
Thoughts on Parliamentary Reform, 1859.
Utilitarianism, 1862.

Miller (Hugh), born at Cromarty, in Scotland, 1802–1856.
Cruise of the *Betsy*, 1858.
First Impressions of England, etc., 1847.
Footprints of the Creator, 1850.
My Schools and Schoolmasters, 1854.
Old Red Sandstone (The), 1841.
Poems, 1829.
Scenes and Legends in the North of Scotland, 1834.
Testimony of the Rocks, 1857.

Miller (Joaquin), born in Indiana, 1841–
First Fam'lies in the Sierras, 1875.
Life among the Madocs, 1873.
One Fair Woman (The), 1876.
Pacific Poems, 1864.
Ship in the Desert (The), 1875.
Songs of Far-away Lands, 1878.
Songs of the Sierras, 1864.
Songs of the Sun Lands, 1873.

Milman (Henry Hart), London, 1791–1868.
History of Christianity, 1840.
History of Latin Christianity, 1854–55.
History of the Jews, 1829–30.

Milton (John), London, 1608–1674.
Arcades, 1633.
Comus, 1634; published 1637.
Death of an Infant, 1625.
L'Allegro, 1645.
Lycidas, 1637.
May Morning, 1630.
Morning of Christ's Nativity, 1629.
Paradise Lost, 1667.
Paradise Regained, 1671.
Penseroso (Il), 1645.
Samson Agonistes, 1671.
Sonnet on Reaching the Age of Twenty-Three Years, 1631.
University Carrier (The), 1631.
Vacation Exercise, 1628.
Areopagitica, 1644.
Christian Doctrine, 1823.
Colasterion, 1645.
Considerations . . . for removing Hirelings from the Church, 1659.
Defence of the Civil Power in Ecclesiastical Causes, 1659.
Defensio Populi Anglicani, 1650–51. (Burnt by the public hangman.)
Doctrine, etc., of Divorce, 1644.
Eikonoklastes, 1649.
History of Britain, 1670.
Judgment of Bucer touching Divorce, 1644.
Latin Letters, 1674.
Observations on the Articles of Peace, 1649.
On Shakespeare, 1630.
Prelatical Episcopacy, 1641.
Reasons of Church Government . . . against Prelacy, 1641–42.
Reformation in England (The), 1641.
Tenure of Kings, etc. (The), 1648–49.

Mitchell (Donald Grant), born at Norwich, Conn., 1822–
About Old Story-Tellers, 1878.
Battle Summer (The), 1849.
Dr. John's, 1866.
Dream Life, 1851.
Fresh Gleanings, etc., 1847.
Judge's Doings (The), 1854.
Lorgnette (The), 1850.
My Farm at Edgewood, 1863.
Pictures of Edgewood, 1869.
Reveries af a Bachelor, 1850.
Rural Studies, 1867.
Seven Stories, Basement and Attic, 1864.
Wet Days at Edgewood, 1864.

Mitford (Mary Russell), born at Alresford, in Hampshire, 1786–1855.
Our Village, 1824–32.
Recollections of a Literary Life, 1851.

Mivart (St. George), London, 1827–
Contemporary Evolution, 1876.
Genesis of Species (The), 1871.

Moore (Thomas), born in Dublin, 1779–1852.
Epicurean (The), 1827.
Irish Melodies, 1807–34.
Lalla Rookh, 1817.
Life of Lord Byron, 1830.

More (Hannah), born at Stapleton, in Gloucestershire, 1745–1833.
Cœlebs in Search of a Wife (a novel), 1809.
Village Politics, 1793.

More (Sir Thomas), London, 1480–1535.
Utopia, 1516; translated into English, 1551.

Morley (John), born at Blackburn, in Lancashire, 1838–
Critical Miscellanies, 1871, 1877.
Diderot and the Encyclopædists, 1878.
Edmund Burke, 1867.
Life of Cobden, 1881.
Rousseau, 1873.
Struggle of National Education, 1873.
Voltaire, 1871.

Morris (William), born near London, 1834–
Defence of Guenevère, 1858.
Earthly Paradise, 1868–70.
Life and Death of Jason, 1865.
Love is Enough, 1872.
Story of Sigurd (The), etc., 1876.
Translations from the Icelandic, 1869; from Virgil's *Æneid*, 1876.

Motley (John Lothrop), born at Dorchester, 1814–1877.
History of the Rise of the Dutch Republic, 1856.
History of the United Netherlands, etc., 1860–1865.

Muller (Frederick Max), a German by birth, but a writer in English, 1823–
Chips from a German Workshop, 1868–70.
Essay on Bengali (An), 1847.
German Classics . . . 1858.
History of Ancient Sanskrit Literature, 1859.
Introduction to Science of Religion, 1873.
Lectures on the Science of Language, 1859.
Proposals for a Uniform Missionary Alphabet, 1854.
Survey of Languages (A), 1855.

Napier (Sir William Francis Patrick), born at Castletown, in Ireland, 1785–1860.
History of the Peninsular War, 1828–40.

Newcomb (Simon), born at Wallace, in Nova Scotia, 1835–
A B C of Finance (The), 1877.
Investigation of the Solar Parallax, 1867.
On Action of Planets on the Moon, 1871.
On Secular Variations of Asteroids, 1860.
Our Financial Policy during the Southern Rebellion, 1865.
Popular Astronomy, 1878.

Newman (John Henry), London, 1801–1890.
Apologia pro Vita Sua, 1864.
Arians of the Fourth Century, 1838.
Church of the Fathers, 1842.
Development of Christian Doctrine, 1846.
Grammar of Assent (The), 1870.
Lectures on Justification, 1838.
Lectures on Romanism, etc., 1837.
Life of Apollonius Tyanæus, 1824.
Lives of the English Saints, 1844.
Miracles of the Middle Ages (The), 1843.
Office and Work of Universities, 1854–56.
Poems, 1868.
Prophetical Office of the Church, etc., 1837.
Theory of Religious Belief (The), 1844.
Tracts for the Times (No. 90), 1840.

Newton (Sir Isaac), born at Woolsthorpe, Lincolnshire, 1642–1727.
Principia Philosophiæ Naturalis Mathematica, 1684; published 1687–1726.

Oliphant (Laurence), 1829–1888.
Incidents of Travel, 1865.
Journey to Katmandhu (A), 1850.
Minnesota and the Far West, 1855.
Narrative of the earl of Elgin's Mission (1857–59) to China and Japan, 1860.
Patriots and Filibusters, 1861.
Piccadilly, 1870.
Russian Shores of the Black Sea, 1853.
Transcaucasian Campaign under Omer Pasha, 1856.

Oliphant (Mrs. Margaret Wilson), born at Liverpool, 1820–
Adam Græme of Mossgray, 1852.
Agnes, 1866.
At his Gates, 1872.
Brownlows, 1868.
Carità, 1877.
Chronicles of Carlingford, 1864–69.
Curate in Charge (The), 1876.
Dress, 1878.
For Love and Life, 1874.
Harry Muir, 1853.
Innocent, 1873.
John, 1870.
Katie Stewart, 1856.
Lilliesleaf, 1855.
Magdalen Hepburn, 1854.
May, 1873.
Merkland, 1851.
Minister's Wife, 1869.
Mrs. Arthur, 1877.

Mrs. Margaret Maitland of Sunnyside, 1849.
Mrs. Marjoribanks.
Ombra, 1872.
Perpetual Curate (The).
Phœbe Junior.
Primrose Path (The), 1878.
Quiet Heart (The), 1858.
Rector (The).
Rose in June (A), 1874.
Salem Chapel.
Son of the Soil (A), 1870.
Squire Arden, 1871.
Three Brothers, 1870.
Valentine and his Brothers, 1875.
Within the Precincts, 1879.
Young Musgrave, 1877.
Zaidee, 1856.
Historical Sketches of the Reign of George II., 1869.
Life of Edward Irving, 1862.
Life of St. Francis of Assisi, 1870.
Makers of Florence, 1876.
Memoir of Montalembert (A), 1872.

Olmsted (Frederick Law), born in Hartford, 1822–
Cotton Kingdom (The), 1861.
Journey in the Black Country, 1860.
Journey to the Seaboard Slave States, 1856.
Journey through Texas, 1857.
Walks and Talks, 1852.

Opie (Mrs.), born at Norwich, 1769–1853.
Adelaide Mowbray, 1804.
Detraction Displayed, 1828.
Father and Daughter, 1810.
Illustrations of Lying in All its Branches, 1827.
Lays for the Dead, 1833.
Madeline, 1822.
Mother and Son, 1800.
New Tales, 1818.
Poems, 1802–8.
Simple Tales, 1806.
Tales of the Heart, 1811.
Tales of Real Life, 1813.
Temper, or Domestic Scenes, 1812.
Valentine Eve, 1812.
Warrior's Return (The), and other Poems, 1809.

Ossian, Celtic *warrior-poet*, said to have lived in the third century.
Poems published by James Macpherson, consist of two epics, viz. "Fingal" and "Temora," and several smaller prose-poems, 1760–63.

Owen (Robert Dale), born at New Lanark, in Scotland, 1804–1877.
Authenticity of the Bible, 1832.
Beyond the Breakers, 1870.
Debatable Land (The), 1872.
Footfalls on the Boundary of Another World, 1860.
Threading my Way, 1874.
Wrong of Slavery (The), 1864.

Paine (Thomas), born at Thetford, in Norfolk. 1737–1809.
Age of Reason, 1792–95, 1807.
Agrarian Justice, 1797.
American Crisis (The), 1776, 1796.
Common Sense, 1776.
Crisis (The), 1776–80.
Dissertation on the First Principles of Government, 1795.
Political and Moral Maxims, 1792.
Prospects on the Rubicon, 1787.
Public Good, 1780.
Rights of Man (The), 1791–92.

Paley (William), born at Peterborough, in Northamptonshire, 1743–1805.
Evidences of Christianity, 1794.
Horæ Paulinæ, 1790.
Moral and Political Philosophy, 1785.
Natural Theology, 1802.

Palgrave (Francis Turner), London, 1824–
Essays on Art, 1866.
Five Days' Entertainments at Wentworth Grange, 1868.
Golden Treasury of English Songs, etc., 1861.
Hymns, 1867.
Idylls and Songs, 1854.
Life of Sir Walter Scott, 1867.
Lyrical Poems, 1871.
Visions of England (The), poems, 1881.

Park (Mungo), born near Selkirk, in Scotland, 1771–1805.
Travels (in 1795–97) in the Interior of Africa, 1799.

Parker (Rev. Theodore), born at Lexington, 1810–1860.
Discourse of Matters pertaining to Religion, 1842.
Sermons, 1852–53.
Speeches, 1855.

Parkman (Francis), born at Boston, 1823–
California and Oregon Trail (The), 1849.
Discovery of the Great West (The), 1869.
France and England in America, 1865–67.
Frontenac, 1878.
History of the Conspiracy of Pontiac, 1851.
Old Régime in Canada (The), 1874.
Prairie and Rocky Mountain Life, 1852.
Vassal Morton, 1856.

Patmore (Coventry Kearsay Deighton), born at Woodford, in Essex, 1823–
Angel of the House (The), in four parts, 1855; part i., the Betrothal, 1854; part ii., the Espousal, 1856; part iii., Faithful for Ever, 1860; part iv., the Victories of Love, 1862.
Memoir of Barry Cornwall, 1878.
Poems, 1844.

Pattison (Rev. Mark), born at Hornby, in Yorkshire, 1813–1884.
Isaac Casaubon, 1875.

Payn (James), born at Rodney Lodge, Cheltenham, in Gloucestershire, 1830–
At Her Mercy.
Best of Husbands (The).
Bentinck's Tutor.
By Proxy, 1878.
Carlyon's Year.
Cecil's Tryst.
Clyffards of Clyffe (The).
Confidential Agent (A), 1830.
County Family (A), 1869.
Fallen Fortunes.
Family Scapegrace (The), 1861.
For Cash Only, 1882.
Foster Brothers (The).
Found Dead.
From Exile, 1881.
Grape from a Thorn (A), 1881.
Gwendoline's Harvest.
Halves.
High Spirits, 1879.
Humorous Stories.
Less Black than we're Painted, 1878.
Like Father, Like Son, 1870.
Lost Sir Massingberd, 1864.
Marine Residence (A).
Married Beneath Him.
Mirk Abbey.
Murphy's Master.
Not Wooed, but Won.
Perfect Treasure (A), 1869.
Some Private Views, 1882.
Two Hundred Pounds Reward.
Under One Roof, 1879.
Walter's Word.
What He Cost Her, 1877.
Woman's Vengeance (A).

Pearson (John), born at Snoring, in Norfolk, 1612–1686.
Exposition of the Creed, 1659.

Pennell (Henry Cholmondeley), 1836–
Angler-Naturalist (The), 1864.
Book of the Pike (The), 1866.
Fishing Gossip, 1867.
Modern Practical Angler, 1873.
Muses of Mayfair, 1874.
Puck on Pegasus, 1861.

Pepys (Samuel), born at Brampton, in Huntingdonshire, 1632–1703.
Diary, in shorthand, deciphered by the Rev. John Smith, and published 1825.

Percy (Thomas), born at Bridgnorth, in Shropshire, 1728–1811.
Reliques of Ancient English Poetry, 1765.

Percy Anecdotes, compiled by Thomas Byerley, of Mount Benger, in Scotland, under the pseudonyms of "Sholto" and "Reuben Percy," brothers of the Benedictine Monastery, Mount Benger, 1820–23.

Planche (James Robinson), London, 1796–1880.
Costumes for *King John*, 1823–1825.
Costumes for *Richard III.*, 1830.
Cyclopædia of Costume, 1875–79.
History of British Costume, 1834, 1847.
Introduction to Heraldry, 1866.
King Nutcracker, 1853.
Popular Fairy Tales, 1857.

Plowman (Piers), before 1350.
Visio Willi de Petro Plouhman, printed by R. Cowley, 1550.
The Appendix to the *Vision* is called "Pierce Ploughman's Crede," and was published by R. Wolfe, 1553.

Plumptre (Edward Hayes), 1821–1891.
Bible Educator (The), 1873.
Biblical Studies, 1870.
Book of Proverbs, 1864.
Byways of Scripture, 1869.
Christ and Christendom, 1867.
Confession and Absolution, 1874.
Dangers Past and Present, 1861.
Education of the Clergy, 1862.
Epistle of St. James (The), 1876.
Epistles of St. Peter and of St. Jude, 1876.
Epistles to the Seven Churches, 1877.
Gospels (The First Three), 1878.
Lazarus, and other Poems, 1864.
Master and Scholar, with other Poems, 1865.
Movement of Religious Thought, 1879.
Our Life in Heaven, 1856.
Perversions to Rome, 1877.
Respice, Aspice, Prospice, etc., 1876.
Spirits in Prison, 1871.
Tragedies of Æschylus translated, 1870; Sophocles, 1866.

Poe (Edgar Allen), born at Baltimore, 1811–1849.
Al Aaraff, and Minor Poems, 1829.
Bells (The), 1831.
Eureka, 1848.

Narrative of Arthur Gordon Pym, 1838.
Poems, 1831.
Raven (The), and other Poems, 1831.
Tales, 1845, 1850.
Tales of the Grotesque, etc., 1840.
Tamerlane, and some Minor Poems, 1829.

Pollok (Robert), Scotland, 1799–1827.
Course of Time (The), 1820.

Pope (Alexander), London, 1688–1744.
Correspondence, 1735–36.
Dunciad, 1726.
Eloisa to Abelard, 1717.
Epistle on Taste, 1731.
Essay on Criticism, 1711.
Essay on Man, 1732–34.
Imitations of Horace, 1733, 1734, 1737.
Iliad translated into English verse; completed 1719, begun 1713.
Messiah (The), 1712.
Miscellaneous Poems, 1709.
Moral Essays, 1731–35.
New Dunciad (A), 1742–43.
Ode on St. Cecilia's Day, 1713.
Odyssey translated into English verse, 1725.
Pastorals, 1709.
Rape of the Lock, 1712.
Satires, 1734.
Temple of Fame, 1712.
Windsor Forest, 1704, 1713.

Porter (Jane), born at Durham, 1776–1850.
Scottish Chiefs, (The), 1810.
Sir Edward Seaward's Narrative, 1831.
Thaddeus of Warsaw, 1803.

Praed (Winthrop Mackworth), London, 1802–1839.
Works, 1864.

Prescott (William Hickling), born at Salem, 1796–1859.
Biographical and Critical Essays, 1843.
History of Ferdinand and Isabella, 1837.
History of Philip II., King of Spain, 1855–59.
History of the Conquest of Mexico, 1843.
History of the Conquest of Peru, 1847.

Prior (Matthew), born at Wimborne, in Dorsetshire, 1664–1721.
Alma, 1717.
Carmen Seculare, 1700.
City and Country Mouse, 1688.
Solomon, 1718.

Procter (Adelaide Anne), 1835–1864.
Chaplet of Verse, 1862.
Legends and Lyrics, 1858, 1861.

Procter (Bryan Waller), London, 1790–1874.
Autobiography, 1877.
Biography of Kean, 1835.
Biography of Lamb, 1836.
Dramatic Scenes, 1819.
Effigies Poeticæ, 1832.
Essays and Tales, 1851.
Flood of Thessaly (The), 1822.
Marcian Colonna, 1820.
Mirandola, 1821.
Sicilian Story (A), 1820.

Proctor (Richard Anthony), born at Chelsea, 1837–1888.
Borderland of Science, 1873.
Easy Star Lessons, 1881.
Elementary Astronomy, 1871.
Essays on Astronomy, 1872.
Expanse of Heaven (The), 1873.
Familiar Science Studies, 1882.
Half-hours with the Stars, 1869.
Half-hours with the Telescope, 1868.
Handbook of the Stars (The), 1866.
Moon (The), 1873.
Myths and Marvels of Astronomy, 1877.
Orbs Around Us (The), 1872.
Other Worlds than Ours, 1870.
Our Place among Infinities.
Pleasant Ways in Science, 1878.
Rough Ways made Smooth, 1879.
Sun (The), 1871.
Sun-Views of the Earth, 1867.

Pusey (Edward Bouverie), 1800–1882.
Advice on hearing Confession, 1878.
Church of England a Portion of Christ's One Holy Catholic Church (The), 1865.
Doctrine of Real Presence vindicated, 1855.
History of Councils of the Church, 1857.
Holy Eucharist (The), 1843.
Minor Prophets (The), 1862–67.
Tracts for the Times, 1835.
Unscience, not Science, adverse to Faith, 1878.

Quarles (Francis), born near Romford, in Essex, 1592–1664.
Emblems, etc., 1635.

Radcliffe (Mrs.), born in London, 1764–1823.
Mysteries of Udolpho (The), 1794.
Poems, 1834.
Romance of the Forest (The), 1791.
Sicilian Romance (A), 1790.

Raleigh (Sir Walter), born at Budleigh Salterton, in Devonshire, 1552–1618.
History of the World, 1614.

Ralston (William Ralston), 1828–1889.
Early History of Russia (The), 1874.
Kriloff and his Fables, 1869.
Nest of Gentlemen (A), 1869.
Russian Folk Tales, 1873.

Songs Illustrative of Slavonic Mythology, etc., 1872.

Ramsay (Allan), born at Leadhills, Lanarkshire, in Scotland, 1686–1758.
Gentle Shepherd, 1725.

Rawlinson (Rev. George), born at Chadlington, in Oxfordshire, 1815–
Five Great Monarchies of the Ancient World (The), 1862, 1864.
History of Ancient Egypt, 1881
History of Herodotus, 1858–60.
History, etc., of the Sassanian Empire, 1876.
Manual of Ancient History (A), 1869.

Reade (Charles), 1814–1884.
Autobiography of a Thief, 1858.
Christie Johnstone, 1853.
Cloister and the Hearth (The), 1861.
Course of True Love never did run Smooth, 1857.
Drink, 1879.
Foul Play, 1868.
Gold, 1850.
Griffith Gaunt, 1866.
Hard Cash, 1863.
Hero and Martyr (A), 1876.
Jack of All Trades, 1858.
King's Rivals (The), 1854.
Love me Little, Love me Long, 1859.
Masks and Faces, 1854.
Never too Late to Mend, 1856.
Peg Woffington 1852.
Put Yourself in his Place, 1870.
Scuttled Ship (The), 1877.
Simpleton (A), 1873.
Terrible Temptation (A), 1871.
Two Loves and a Life, 1854.
Wandering Heir (The), 1875.
White Lies, 1860.
Woman-hater (A), 1877.

Reid (Mayne), born in Ulster, Ireland, 1818–1883.
Afloat in the Forest, 1866.
Boy Hunters (The), 1852.
Bruin, or the Grand Bear Hunt, 1860.
Bush Boys (The), 1855.
Castaways (The), 1870.
Child Wife (The), 1868.
Cliff Climbers (The), 1864.
Death Shot (The), 1873.
Desert Home, or the Family Robinson, 1851.
Finger of Fate (The), 1872.
Flag of Distress (The), 1876.
Forest Exiles (The), 1854.
Giraffe Hunters (The), 1867.
Guerilla Chief (The), 1867.
Gwen Wynn, 1877.
Headless Horseman (The), 1865.
Hunter's Feast (The), 1860.
Maroon (The), 1862.
Mountain Marriage (The), 1876.
Ocean Waifs, 1864.
Osceola, 1859.
Plant Hunters (The), 1857.
Quadroon (The), 1856.
Quadrupeds, 1867.
Rifle Rangers (The), 1849.
Scalp Hunters (The), 1850.
Tiger Hunters (The), 1860.
War Trail (The), 1858.
White Chief (The), 1855.
White Gauntlet, 1864.
White Squaw (The), 1870.
Wood Rangers (The), 1860.
Yellow Chief (The), 1870.
Young Voyageurs (The), 1853.
Young Yägers (The), 1856.

Rhymer (Thomas the), the earliest poet of Scotland. Real name, Thomas Learmouth. Born in Tweeddale, Scotland, about 1240–1298.
Prophecies of the Rhymer, first published 1603.
Sir Tristrem, edited by Sir W. Scott, 1804.

Ricardo (David), London, 1772–1823.
Principles of Political Economy, etc, 1817.

Richard de Bury, bishop of Durham, 1281–1345.
Philobiblon, 1345; first printed 1473.

Richardson (Sir John), born at Dumfries, in Scotland, 1787–1865.
Arctic Searching Expedition, 1851.
Fauna Boreali-Americana, 1829–37.
Polar Regions, 1861.
Zoölogy, 1839, 1844–47.

Richardson (Samuel), born in Derbyshire, 1689, 1761.
Clarissa Harlowe, 1748.
Correspondence, 1804.
Pamela, 1740.
Sir Charles Grandison, 1753.

Riddell (Mrs. J. H.), born at Carrickfergus, in Ireland,*–
Alaric Spenceley, 1881.
Above Suspicion, 1875.
Austin Friars.
City and Suburbs (The).
Dearly Bought.
Far above Rubies.
George Geith, 1871.
Her Mother's Darling, 1877.
Life's Assize (A), 1873.
Moors and Fens.

Mortomley's Estate, 1874.
Premie Keller.
Race for Wealth (The).
Too Much alone.

Robertson (William), born at Bothwick, in Scotland, 1721–1793.
History of America, 1777, 1788.
History of Charles V., 1769.
History of Scotland, 1759, 1787.

Robinson (Henry Crabb), born at Bury St. Edmunds, in Suffolk, 1775–1867.
Diary and Correspondence, 1869.

Rogers (Samuel), London, 1763–1855.
Italy, 1822.
Pleasures of Memory, 1792.
Recollections, 1859.
Table Talk, 1856, 1859.

Roget (Peter Mark), London, 1779–1869.
Thesaurus of English Words and Phrases, 1852.

Rossetti (Christina Georgina), London, 1830–
Annus Domini, 1874.
Commonplace, and other Short Stories, 1870.
Goblin Market, and other Poems, 1862.
Pageant (A), and other Poems, 1881.
Poems, 1875.
Prince's Progress (The), and other Poems, 1866.
Seek and Find, 1879.
Singsong, 1872.
Speaking Likenesses, 1874.

Rossetti (Dante Gabriel), London, 1828–1882.
Dante and his Circle, 1873; the same as—
Early Italian Poets (The), 1861.
Poems, 1870.

Rossetti (Maria Francesca), London, 1827–1876.
Shadow of Dante (The), 1871.

Rossetti (William Michael), London, 1829–
Criticisms on Swinburne, 1866.
Dante's *Hell* translated into English, 1865.
Fine Arts, 1867.
Lives of Famous Poets, 1878.
Memoir of Shelley, 1870.

Ruskin (John), London, 1819–
Aratra Pentilici, 1872.
Cambridge School of Art (The), 1858.
Crown of Wild Olive (The), 1866.
Decoration and Manufacture, 1859.
Deucalion, 1876.
Eagle's Nest (The), 1872.
Elements of Perspective, 1859.
Ethies of the Dust, 1863.
Frondes Agrestes, 1875.
Giotto and his Works, 1855.
Harbors of England, 1856.
King of the Golden River, 1851.
King's Treasures and Queen's Gardens, 1865.
Laws of Fésole, 1877.
Lectures on Architecture and Painting, 1854.
Lectures on Art, 1859.
Lectures on the Political Economy of Art, 1857.
Love's Meinie, 1873.
Michael Angelo and Tintoret, 1872.
Modern Painters, 1843–46, 1860.
Mornings in Florence, 1877.
On the Nature of Gothic Architecture, 1853.
Pre-Raphaelism, 1850.
Proserpina, 1875–76.
Queen of the Air, etc., 1867.
Sesame and Lilies, 1864.
Seven Lamps of Architecture (The), 1849.
Stones of Venice, 1851–53.
Study of Architecture in Schools, 1865.
Time and Tide, etc., 1868
Two Paths, 1854.
Unto this Last, 1862.
Val d'Arno, 1874.

Russell (William Howard), born at Lily Vale, in Dublin, Ireland, 1821–
Canada, its Defences, Conditions, etc., 1865.
Diary in the East, 1869.
Diary in the Last Great War, 1873.
Diary in India, 1860.
Diary, North and South, 1863.
Letters from the Crimea, 1855–56.
Prince of Wales's Tour in India, 1877.

Saxe (John Godfrey), 1816–1887.
Clever Stories of Many Nations, 1864.
Flying Dutchman (The), 1862.
Masquerade (The), and other Poems, 1866.
Leisure Day Rhymes, 1875.

Schaff (Philip), born at Chur, in Switzerland, 1819–
Political, Social and Religious Condition of the United States, 1855.
What is Church History? 1846.

Scott (Michael), born at Glasgow, in Scotland, 1789–1835.
Cruise of the *Midge*.
Tom Cringle's Log.

Scott (Rev. Thomas), born at Braytoft, in Lincolnshire, 1747–1821.
Commentary on the Bible, 1796.

Scott (Sir Walter), born at Edinburgh, 1771–1832.
Abbot (The), 1820; time, Elizabeth.
Anne of Geierstein, 1829; time, Edward IV.
Antiquary (The), 1816; time, George III.
Aunt Margaret's Mirror; time, William III.

Betrothed (The), 1825; time, Henry II.
Black Dwarf (The), 1816; time, Anne.
Bride of Lammermoor, 1819; time, William III.
Castle Dangèrous, 1831; time, Henry I.
Count Robert of Paris, 1831; time, Rufus.
Fair Maid of Perth, 1828; time, Henry IV.
Fortunes of Nigel, 1822; time, James I.
Guy Mannering, 1815; time, George II.
Heart of Midlothian, 1818; time, George II.
Highland Widow (The), 1827; time, George II.
Ivanhoe, 1819; time, Richard I.
Kenilworth, 1821; time, Elizabeth.
Laird's Jock (The), 1827; time, Elizabeth.
Legend of Montrose (The), 1819; time, Charles I.
Monastery (The), 1820; time, Elizabeth.
Old Mortality, 1816; time, Charles II.
Peveril of the Peak, 1823; time, Charles II
Pirate (The), 1821; time, William III.
Quentin Durward, 1823; time, Edward IV.
Redgauntlet, 1824; time, George III.
Rob Roy, 1817; time, George I.
St. Ronan's Well, 1825; time, George III.
Surgeon's Daughter (The), 1827; time, George II.
Talisman (The), 1825; time, Richard I.
Tapestried Chamber (The), time, George III.
Two Drovers (The), 1827; time, George III.
Waverley, 1814; time, George II.
Woodstock, 1826; time, Commonwealth.
Ballads and Lyrical Pieces, 1806.
Border Minstrelsy, 1802–5.
Bridal of Triermain, 1813.
Lady of the Lake (The), 1809.
Lay of the Last Minstrel (The), 1805.
Lord of the Isles, 1814.
Marmion, 1808.
Rokeby, 1813.
Sir Tristram, 1804.
Vision of Don Roderick, 1811.
Border Antiquities of Scotland, 1818.
Demonology and Witchcraft, 1831.
History of Scotland, 1830.
Life of Dryden, 1808.
Life of Napoleon Bonaparte, 1827.
Life of Swift, 1814.
Lives of British Novelists, 1825.
Memoirs of the Earl of Montrose, 1808.
Tales of a Grandfather, 1827–1830.

Shakespeare (William), born at Stratford-upon-Avon, in Warwickshire, 1564–1616.
Lover's Complaint (The), 1609.
Passionate Pilgrim (The), 1599.
Rape of Lucrece (The), 1594.
Sonnets, 1598.
Venus and Adonis, 1593.
*** For his plays, see p. 385, vol. III.

Shedd (William), born at Acton, 1820–
History of Christian Doctrines, 1863.
Homiletics and Pastoral Theology, 1867.
Lectures on the Philosophy of History, 1856.
Outlines of a System of Rhetoric, 1850.
Sermons to the Natural Man, 1871.

Shelley (Mrs.), Mary Wollstonecraft Godwin, born in London, 1798–1851.
Biography of Percy B. Shelley, 1839.
Falkner, 1837.
Frankenstein, 1816.
Last Man (The), 1824.
Lodore, 1835.
Perkin Warbeck, 1830.
Rambles in Germany and Italy, 1844.
Valperga, 1823.

Shelley (Percy Bysshe), born at Field Place, in Sussex, 1792–1822.
Adonais, 1821.
Alastor, or the Spirit of Solitude, 1816.
Arethusa, 1820.
Cenci (The), 1819.
Cloud (The), 1820.
Hellas, 1823.
Julian and Maddalo, 1820.
Laon and Cythna, 1818.
Nightmare (The), 1809.
Œdipus Tyrannus, 1820.
Peter Bell III., 1819.
Prometheus Unbound, 1821.
Prometheus Unmasked, 1823.
Queen Mab, 1813.
Revolt of Islam, 1817.
Rosalind and Helen, 1818.
St. Irvyne, 1810.
Shelley Papers (The), 1815.
Skylark (The), 1820.
Witch of Atlas (The), 1820.

Shenstone (William), born at the Leasowes, in Shropshire, 1714–1763.
Elegies, 1743–46.
Essay on Men and Manners, 1764.
Jemmy Dawson, 1745.
Judgment of Hercules, 1741.
Odes, Songs and Ballads, 1750–54.
Pastoral Ballad, 1743.
Poems on Several Occasions, 1737.
Progress of Taste, 1764.
Schoolmistress (The), 1737, 1742.

Sheridan (Richard Brinsley Butler), born in Dublin, 1751–1816.
Clio's Protest, and other Poems, 1819.

His Speech for the Impeachment of Warren Hastings, 1786.
**** For his plays, see APPENDIX III.

Sidney (Sir Philip), born in Penshurst, in Kent, 1554–1586.
Apologie for Poetrie (An), 1595.
Arcadia, 1580; published 1590–93.
Astrophel and Stella, 1591.
Defence of Poesie, 1583; published 1595.

Sigourney (Mrs. Lydia Huntly), born at Norwich, 1791–1865.
Lays of the Heart.
Pleasant Memories of Pleasant Lands, 1842.
Pocahontas, and other Poems.
Sketch of Connecticut, 1824.
Tales in Prose and Verse.
Traits of the Aborigines (a poem), 1822.

Simms (William Gilmore), born at Charleston, South Carolina, 1806–1870.
Beauchamps (The), 1842.
Book of My Lady (The), 1833.
Border Beagles, 1840.
Carl Werner, 1838.
Cassique of Kiawah, 1860.
Castle Dismal, 1845.
Charlemont, 1856.
Confession, or the Blind Heart, 1842.
Count Julien, 1845.
Damsel of Darien (The), 1845.
Eutaw, 1856.
Foragers (The), 1855.
Golden Christmas, 1852.
Guy Rivers, 1834.
Helen Halsey, 1845.
Katherine Walton, 1851.
Kinsman (The), 1841.
Lily (The) and the Totem, 1845.
Marie de Bernière, 1853.
Maroon (The), 1858.
Martin Faber, 1833.
Mellichamp, 1851.
Partisan (The), 1835.
Pelayo, 1838.
Richard Hurdis, 1838.
Scout (The), 1841.
Vasconcelos, 1857.
Wigwam and the Cabin (The), 1845–46.
Woodcraft, 1855.
Yemassee, 1835.

Skeat (Rev. Walter William), London, 1835–
Etymological Dictionary of the English Language, 1879.
Mæso-Gothic Glossary (A), 1868.
Tale of Ludlow Castle (A), a poem, 1866.

Smedley (Francis Edward), born at Marlow, in Buckinghamshire, 1818–1864.
Frank Fairleigh, 1850.
Gathered Leaves, 1865.
Harry Coverdale's Courtship, 1854.
Lewis Arundel, 1852.

Smiles (Samuel), born at Haddington, in Scotland, 1812–
Baker of Thurso (The), 1878.
Character, 1871.
George Moore, 1878.
Huguenots in England and Ireland, 1867.
Huguenots in France, 1874.
Industrial Biography, 1863.
Life of George Stephenson, 1857.
Life of Robert Dick, 1878.
Life of Boulton and Watt, 1865.
Lives of the Engineers, 1862.
Physical Education, 1837.
Railway Property, 1849.
Scotch Naturalist, 1876.
Self-Help, 1860.
Thrift, 1875.
Workmen's Earnings, Strikes and Wages, 1861.

Smith (Adam), born at Kirkaldy, in Scotland, 1723–1790.
Wealth of Nations, 1776.

Smith (Albert Richard), born at Chertsey, in Middlesex, 1816–1860.
Adventures of Mr. Ledbury.
Christopher Tadpole.
Marchioness of Brinvilliers.
Pottleton Legacy (The).
Scattergood Family (The).

Smith (Goldwin), born at Reading, in Berkshire, 1823–
Does the Bible sanction American Slavery? 1864.
Empire (The), 1862–63.
England and America, 1865.
Irish History and Irish Character, 1861.
Lectures on Modern History, 1869.
Rational Religion, etc., 1858.
Three English Statesmen, Pym, Cromwell and Pitt (The), 1867.

Smith (Horace), London, 1779–1849.
Rejected Addresses, 1812.

Smith (Joseph), born at Sharon, 1805–1844.
Book of Mormon, 1830.

Smith (Rev. Sydney), born at Woodford, in Essex, 1771–1845.
Peter Plymley's Letters, 1807.
Sermons, 1800, 1809, 1846.
Sketches of Moral Philosophy, 1850.
Wit and Wisdom of Sydney Smith, 1861.
Works, 1839–40.

Smith (Dr. William), London, 1813–

Atlas of Biblical and Classical Geography, 1875.
Dictionary of Christian Biography, 1876–81.
Dictionary of Greek and Roman Antiquities, 1840–42.
Dictionary of Greek and Roman Biography and Mythology, 1843–49.
Dictionary of Greek and Roman Geography, 1852–57.
Dictionary of the Bible, 1860–63.
New Classical Dictionary, 1850.

Smollett (Tobias), born at Cardross, in Scotland, 1721–1771.
Adventures of an Atom, 1769.
Compendium of Voyages and Travels, 1757.
Essay on External Use of Water, 1752.
Ferdinand Count Fathom, 1753.
Humphry Clinker, 1771.
Peregrine Pickle, 1751.
Roderick Random, 1748.
Sir Launcelot Greaves, 1760–61.

Somerville (Mrs.), born in Roxburghshire, Scotland, 1780–1872.
Connection of the Physical Sciences (The), 1834.
Mechanism of the Heavens, 1831.
Molecular and Microscopic Science, 1851.
Personal Recollections, 1873.
Physical Geography, 1848.

Southey (Robert), born at Bristol, 1774–1843.
Battle of Blenheim, 1798.
Bishop Bruno, 1798.
Bishop Hatto, 1799.
Botany Bay Eclogues, 1794.
Carmen Triumphale, 1815.
Cataract of Lodore, 1820.
Curse of Kehama, 1809.
Devil's Walk (The), 1820.
English Eclogues, 1798–1803.
Holly Tree (The), 1798.
Inchcape Rock (The), 1802.
Joan of Arc, 1795.
Madoc, 1805.
Mary, the Maid of the Inn, 1796.
Metrical Tales, 1804.
Old Woman of Berkeley, 1798.
Pilgrim of Compostella (The), 1829.
Roderick, the Last of the Goths, 1814.
St. Patrick's Purgatory, 1801.
Tale of Paraguay (A), 1814.
Thalaba, the Destroyer, 1800.
Vision of Judgment, 1822.
Wat Tyler, 1817.
Well of St. Keyne (The), 1798.
Commonplace Book, 1849–51.
Correspondence, 1849–50.
Doctor (The), 1834.
Essays, 1832.
History of Brazil, 1810–19.
History of the Peninsular War, 1822–32.
Letters from England, 1807.
Life of Dr. Andrew Bell, 1844.
Life of Bunyan, 1830.
Life of Cromwell, 1844.
Life of Lord Nelson, 1813.
Life of John Wesley, 1820.
Lives of the English Admirals, 1833–40.
Naval History of England, 1833–40.

Sparks (Jared), born at Willington, 1789–1866.
Correspondence of American Revolution, 1854.
Diplomatic Correspondence of the American Revolution, 1829–30.
History of the American Revolution, 1845.
Library of American Biography, 1834–48.
Life of Ledyard, the American Traveller, 1828
Life of Governor Morris, 1832.
Life of Washington, 1833–40.

Spencer (Herbert), born at Derby, 1820–
Ceremonial Institutions, 1879.
Classification of the Sciences, 1864.
Data of Ethics, 1879.
Descriptive Sociology, 1873.
Education, 1861.
Essays, 1858–63.
First Principles, 1862.
Principles of Biology, 1864.
Principles of Psychology, 1855.
Proper Sphere of Government, 1842.
Recent Discussions in Science, Philosophy and Morals, 1871.
Sins of Trade and Commerce, 1875.
Social Statics, 1851.
Spontaneous Generation, 1870.
Study of Sociology, 1869.

Spenser (Edmund), London, 1553–1599.
Astrophel, 1594.
Colin Clout's come Home again, 1591.
Daphnaiada, 1592.
Epithalamium, 1595.
Faëry Queen, i.–iii., 1590; iv.–vi., 1596.
Four Hymns, 1596.
Mother Hubberd's Tale, 1591.
Muiopotmos, or the Fate of the Butterfly, 1590.
Prothalamion, 1596.
Ruins of Rome, 1590.
Ruins of Time, 1590.
Shepheardes Calendar, 1579.
Tears of the Muses, 1590.
Visions of the World's Vanity, 1590.
View of the State of Ireland, 1633.

Spurgeon (Rev. Charles Haddon), born at Kelvedon, in Essex, 1834–
Comments and Commentaries, 1876.
Evening by Evening, 1868.
Feathers for Arrows, 1870.
Flashes of Thought, 1874.
Gleanings among the Sheaves, 1859.
Interpreter (The), 1873.
John Ploughman's Pictures, 1881.
John Ploughman's Talk, 1869.
Lectures to my Students, 1875, 1877.
Memorial Volume, 1879.
Metropolitan Tabernacle (The), its History and Work, 1875.
Morning by Morning, 1865.
Our Own Hymn-book, 1866.
Saint and his Saviour (The), 1857.
Smooth Stones.
Speeches, 1878.
Spurgeon's Gems, 1859.
Treasury of David (The), 1869–78.
Trumpet Calls, etc., 1875.
Types and Emblems, 1873.

Stanley (Arthur Penrhyn), born at Alderley, in Cheshire, 1815–1881.
Athanasian Creed (The), 1871.
Christian Institutions, 1881.
Epistles to the Corinthians (The), 1854.
Essays on Church and State, 1870.
Historical Memorials of Canterbury, 1854.
Historical Memorials of Westminster Abbey, 1767.
History of the Eastern Church, 1861.
History of the Jewish Church, 1863, 1865.
Lectures on the Church of Scotland, 1872.
Life of Dr. Arnold, 1844.
Life of Bishop Stanley (his father), 1850.
Life of Edward and Catherine Stanley, 1879.
Sermons Preached before the University of Oxford, 1860–63.
Sermons Preached in the East, 1862.
Sinai and Palestine, 1855.

Stanley (Henry M.), born at Denbigh, in Wales, 1840–
Coomassie and Magdala.
How I found Livingstone, 1872.
My Kalulu; Prince, King and Slave (a story).
Through the Dark Continent, etc., 1878.

Stedman (Edmund Clarence), born at Hartford, Conn., 1833–
Alice of Monmouth, and other Poems, 1864.
Blameless Prince (The), and other Poems, 1869.
Hawthorne, and other Poems, 1877.
Lyrics and Idylls, 1860.
Poetical Works, 1874.
Victorian Poets (The), 1875.

Steele (Sir Richard), born in Dublin, 1671–1729.
Christian Hero (The), 1701.
Crisis (The), 1714.
Poetical Miscellanies, 1694.
*** Began the *Tatler*, 1709; the *Spectator* (with Addison), 1711; the *Guardian*, 1713; and the *Englishman*, 1713.

Sterne (Rev. Laurence), born at Clonmel, in Ireland, 1713–1768.
History of a Warm Watchcoat, 1769.
Letters, 1775, 1788, 1844.
Sentimental Journey, 1768.
Sermons of Mr. Yorick, 1760, 1766, 1769.
Tristram Shandy, Gent., 1759–67.

Still (John), bishop of Bath and Wells, 1543–1607.
Gammer Gurton's Needle, printed 1575.

Stoddard (Richard Henry), born at Hingham, 1825–
Adventures in Fairyland, 1853.
Book of the East, and other Poems, 1871.
Children in the Wood, 1866.
Female Poets of America, 1874.
Footprints, 1849.
King's Bell (The), 1863.
Late English Poets, 1865.
Life of Alexander von Humboldt, 1859.
Loves and Heroines of the Poets, 1860.
Melodies and Madrigals, 1865.
Memoir of Edgar Allan Poe, 1875.
Poems, 1852.
Poets and Poetry of England, 1875.
Putnam the Brave, 1869.
Songs of Summer, 1857.
Story of Little Red Riding Hood, 1864.
Town and Country, 1857.
Under Green Leaves, 1865.

Stoddard (Mrs. Richard Henry), 1823–
Morgesons (The), 1862.
Temple House, 1867.
Two Men, 1865.

Story (Joseph), born at Marblehead, 1779–1845.
Commentaries on the Conflict of Laws, 1834.
Commentaries on the the Constitution of the United States, 1833.
Power of Solitude (The), and other Poems, 1804.
*** Many other legal "Commentaries."

Story (William Wetmore), born at Salem, 1819–
American Question (The), 1862.
Graffiti d'Italia, 1869.
Life of Joseph Story (his father), 1851.
Nero, 1875.
Poems, 1847.

Proportions of the Human Figure, 1866.
Roba di Roma, 1863.
Roman Lawyer in Jerusalem (The), 1870.
Stephanie, 1877.

Strickland (Agnes), born at Reydon Hall, in Suffolk, 1806–1874.
Historical Tales of Illustrious British Children, 1847.
Lives of the Bachelor Kings of England, 1861.
Lives of the Queens of England, 1840–48.
Lives of the Queens of Scotland, etc., 1850–59.
Lives of the Seven Bishops, 1866.
Patriotic Songs, 1825.

Suckling (Sir John), born at Whitton, in Middlesex, 1609–1641.
Account of Religion by Reason (An).
Four Plays, 1646.
Session of the Poets (A), 1636.
Songs and Ballads.

Swift (Jonathan), born at Du lin, 1667–1745.
Arguments for the Abolition of Christianity, 1708.
Battle of the Books, 1704.
Baucis and Philemon, 1710.
Bella Punica, or the Art of Punning, 1719.
Cadenus and Vanessa, 1713.
City Shower described, 1710.
Directions to Servants, 1729.
Drapier's Letters, 1724.
Gulliver's Travels, 1726.
History of the Last Four Years of Queen Anne, 1728.
Polite Conversation, 1738.
Predictions of Isaac Bickerstaff, 1708.
Stella (To), 1720–26.
Tale of a Tub, 1704.
Trip to Dunkirk (A), 1708.

Swinburne (Algernon Charles), born in London, 1837–
Atalanta in Calydon, 1864.
Blake (William), 1867.
Bothwell, 1874.
Chapman (George), 1875.
Charlotte Brontë, 1877.
Chastelard, 1865.
Erechtheus, 1876.
Essays and Studies, 1875.
Mary Stuart, 1881.
Note of an English Republican on the Muscovite Crusade, 1876.
Notes on Poems and Reviews, 1866.
Ode on the Proclamation of the French Republic, 1870.
Poems and Ballads, 1866; second series, 1878.
Queen Mother (The), a play, 1861.
Rosamond, 1861.
Shakespeare (A Study of), 1880.
Siena, 1868.
Song of Italy (A), 1867.
Songs of the Springtides, 1880.
Songs before Sunrise, 1871.
Under the Microscope, 1872.

Taylor (Ann), 1782–1866.
Original Poems, 1806.

Taylor (Bayard), born at Kennett Square, Chester, 1825–1878.
At Home and Abroad, 1859, 1862.
Book of Romances, Lyrics and Songs, 1851.
Byeways of Europe (The) 1869.
El Dorado, or Adventures in the Path of Empire, 1850.
Essays on German Literature, 1880.
Home Pastorals, and other Poems, 1875.
John Godfrey's Fortunes, 1864.
Journey to Central Africa, etc., 1853.
Lands of the Saracen (The), 1854.
Lyrics of the War of Secession, 1865.
Masque of the Gods (The), 1872.
Northern Travel, or Pictures of Sweden, Denmark and Lapland, 1856.
Poems of Home and Travel, 1855.
Poems of the Orient, 1854.
Poet's Journal (The), 1862.
Prince Deukalion, 1879.
Prophet (The), 1874.
Rhymes of Travel, Ballads and other Poems, 1848.
Story of Kennet (The), a tale, 1866.
Travels in Greece and Russia, etc., 1857.
Views Afoot, or Europe seen with Knapsack and Staff, 1846.
Visit to India, China, Japan, etc., 1855.
Voyage to California, 1850.
Ximena, and other Poems, 1844.

Taylor (Sir Henry), 1800–1886.
Philip van Artevelde, 1834.

Taylor (Jane), born in London, 1783–1824.
Hymns for Infant Minds, 1818.
Poems for Infant Minds, 1806.
Rhymes for the Nursery, 1807.

Taylor (Jeremy), bishop of Down and Connor, born at Cambridge, 1613–1667.
Holy Living and Holy Dying, 1651.

Taylor (Tom), born at Sunderland, in Cumberland, 1817–1880.
Life and Times of Sir J. Reynolds, 1865.
*** For his plays, see APPENDIX III.

Tennyson (Alfred), born at Somersby, in Lincolnshire, 1809–
Aylmer's Field, 1864.
Charge of the Light Brigade, 1854.

Dying Swan (The), 1830.
Enoch Arden, 1864.
Falcon (The), 1879.
Grandmother's Apology (The), 1859.
Harold, 1877.
Hero and Leander, 1830.
Idylls of the King, 1858–59.
Gareth and Lynette, 1872.
Holy Grail (The), 1867.
In Memoriam, 1850.
Lady Clara Vere de Vere, 1833.
Last Tournament (The), 1871.
Lilian, 1830.
Locksley Hall, 1833.
Lotus-eater (The), 1833.
Lover's Tale (The), 1879.
Mariana, 1830.
Maud and other Poems, 1855.
May the First, 1862.
Mermaid (The), 1830.
Miller's Daughter (The), 1833.
Oriana, 1830.
Poems, 1827, 1830, 1842.
Princess (The), 1847–50.
Queen Mary, 1875.
Relief of Lucknow, 1879.
Revenge (The), 1878.
Timbuctoo, 1829.
Tithonus, 1864.
Welcome (A), 1863.
Welcome to Marie Alexandrovna, 1874.
Wellington (Death of the Duke of), 1852.
Window (The), or Songs of the Wrens, 1870.

Thackeray (Anne Isabella), 1839–
Miss Angel, 1875.
Old Kensington, 1872.
Story of Elizabeth, 1863.
Toilers and Spinsters, with other Essays, 1873.
Village on the Cliff (The), 1866.

Thackeray (William Makepeace), born at Calcutta, 1811–1863.
Adventures of Philip, 1861.
Barry Lyndon, 1853.
Book of Snobs (The), 1848.
Catherine, 1839–40.
Chronicle of the Drum (The), 1841.
Denis Duval.
English Humorists (The), 1851.
Esmond, 1852.
Four Georges (The), 1860.
From Cornhill to Grand Cairo, 1845.
Hoggarty Diamond (The Great).
Kickleburys on the Rhine (The), 1851.
Irish Sketch-book (The), 1843.
Lovel, the Widower.
Jeames's Diary.
Mrs. Perkins's Ball, 1847.
Newcomes (The), a novel, 1855.
Novels by Eminent Hands, etc.
Our Street, 1848.
Paris Sketch-book (The), 1840.
Pendennis, 1849–50.
Philip.
Roundabout Papers (The).
Second Funeral of Napoleon (The), 1841.
Vanity Fair, 1846–48.
Virginians (The), 1857–59.

Thomson (James), born at Ednam, in Scotland, 1700–1748.
Castle of Indolence, 1748.
Seasons, 1730.
*** For his plays, see APPENDIX III.

Trevelyan (George Otto), born at Rothley Temple, in Leicestershire, 1838–
Life of Lord Macaulay, 1876.

Trollope (Anthony), 1815–1882.
American Senator (The), 1877.
Ayala's Angel, 1881.
Barchester Towers, 1857.
Belton Estate (The), 1865.
Bertrams (The), 1859.
Can you Forgive Her? 1864.
Castle Richmond, 1860.
Claverings (The), 1867.
Cousin Henry, 1879.
Doctor Thorn, 1858.
Eustace Diamonds, 1872.
Framley Parsonage, 1861.
Golden Lion of Grandpère, 1872.
Harry Heathcote, 1874.
He knew he was Right, 1869.
Is he Popenjoy? 1878.
Kellys (The) and the O'Kellys, 1848.
Lady Anna, 1874.
Last Chronicles of Barset, 1867.
La Vendée, 1850.
Macdermots of Ballycloran (The), 1847.
Miss Mackenzie, 1865.
Orley Farm, 1862.
Phineas Finn, the Irish Member, 1869.
Phineas Redux, 1873.
Prime Minister (The), 1875.
Ralph the Heir, 1871.
Sir Harry Hotspur, 1870.
Small House at Allington, 1864.
Struggles of Brown, Jones and Robinson (The), 1870.
Thackeray (a biographical sketch), 1879
Three Clerks (The), 1857.
Vicar of Bullhampton (The), 1870.
Warden, (The), 1855.
Way we Live Now (The), 1875.

Trollope (Mrs. Frances), born at Heckfield, in Hampshire, 1790–1863.
- Domestic Manners of the Americans, 1832.

Trollope (Thomas Adolphus), 1810–
- History of Florence, 1865.
- Impressions of a Wanderer in Italy, 1850.

Tupper (Martin Farquhar), 1810–1889.
- Proverbial Philosophy, 1838, 1842, 1867.

Tyndall (John), born at Leighlin Bridge, in Ireland, 1820–
- Absorption and Radiation of Heat by Gases and Vapors, 1861.
- Address to the British Association, 1871.
- Calorescence, 1865.
- Contributions to Molecular Physics, 1872.
- Faraday as a Discoverer, 1868.
- Forms of Water in Clouds and Rivers, Ice and Glaciers, 1872.
- Fragments of Science, 1871.
- Glaciers of the Alps, 1860.
- Heat as a Mode of Motion, 1863.
- Hours of Exercise in the Alps, 1871.
- Imagination in Science, 1870.
- Invisible Radiation of Electric Light, 1865.
- Lectures on Light, 1869, 1872–73.
- Lectures on Sound, 1867.
- Lessons on Electricity. 1875–76.
- Mountaineering, 1861.
- Notes on Electricity, 1870.
- Notes on Light, 1871.
- On Molecular Influences, 1853.
- Physical Connection of Absorption and Radiation, etc., 1861.
- Physical Phenomena of Glaciers, 1857.
- Physical Properties of Ice, 1858–59.
- Radiation, 1861–65.
- Sounding and Sensitive Flames, 1867.
- Transmission of Heat through Gaseous Bodies, 1859.
- Transmission of Heat through Organic Structures, 1853.
- Vacation Tour, 1862.

Ure (Andrew), born at Glasgow, 1778–1857.
- Dictionary of Arts and Manufactures, 1839.
- Dictionary of Chemistry, 1821.
- New System of Geology 1829.
- Philosophy of Manufactures, 1835.

Victoria (Queen), born at Kensington Palace, 1819–
- Early Days of the Prince Consort, 1867.
- Leaves from the Journal of Our Life in the Highlands, 1869.
- Life of the Prince Consort, 1874–78.

Walton (Izaak), born at Stafford, 1593–1683.
- Compleat Angler (The), 1653.
- Life of Donne, 1640.
- Life of Herbert, 1670.
- Life of Hooker, 1665.
- Life of Sanderson, 1678.
- Life of Wotton, 1651.

Warner (Susan), born at New York, 1818–
- Melbourne House, 1864.
- Hills of the Shatemuc, 1856.
- Old Helmet (The), 1863.
- Queechy, 1851.
- Wide, Wide World (The), 1849.

Warren (Samuel), born in Denbighshire, North Wales, 1807–1877.
- Diary of a Late Physician, 1830.
- Ten Thousand a Year, 1839–1841.

Watts (Isaac), born at Southampton, 1674–1748.
- Divine Songs, 1726.
- Hymns, 1707.
- Moral Songs, 1730.

Webster (Noah), born at Hartford, Conn., 1758–1843.
- Dictionary of the English Language, 1828.

Wesley (Rev. Charles), born at Epworth, in Lincolnshire, 1708–1788.
- Hymns and Sacred Poems, 1749.
- Hymns for Ascension Day, 1753.
- Hymns for the Nativity, 1750.
- Hymns for the Resurrection, 1754.
- Hymns for the Watch Night, 1780.
- Hymns for the Year, 1756.
- Works, 1829–31.

Wesley (Rev. John), born at Epworth, in Lincolnshire, 1703–1791.
- Account of the People called "Methodists," 1749.
- Ecclesiastical History, 1781.
- History of England from the Death of George II., 1776.
- Letters, 1816.

Whately (Richard), archbishop of Dublin, born in London, 1787–1863.
- Elements of Logic, 1826.
- Elements of Rhetoric, 1828.
- English Synonyms, 1851.
- Errors of Romanism, 1830.
- Historic Doubts, 1819.
- History of Religious Worship, 1847.
- Introductory Lectures on Political Economy, 1831.

White (Rev. Gilbert), born at Selborne, in Hampshire, 1720–1793.
- Natural History of Selborne, 1789.
- Naturalist's Calendar (The), 1795.

White (Henry Kirke), born at Nottingham, 1785–1806.
Clifton Grove, and other Poems, 1803.
Poems, 1804.
Remains, 1807.

White (Richard Grant), born in New York, 1822–1885.
Authorship of the Three Parts of Henry VI., 1859.
Handbook of Christian Art, 1853.
Life and Genius of Shakespere, 1865.
National Hymns, 1861.
New Gospel of Peace (The), 1863–66.
Poetry of the Civil War, 1866.
Shakespere's Scholar, 1854.
Words and their Uses, 1870.

Whitman (Walt), 1819–
Poems, such as "Leaves of Grass," "Drum Taps," etc., 1878.

Whittier (John Greenleaf), born at Haverhill, Massachusetts, 1807–
Among the Hills, and other Poems, 1868.
Ballads, 1838.
Ballads of New England, 1870.
Centennial Hymn (A), 1876.
Chapel of the Hermits, and other Poems, 1853.
Child Life, 1871.
Collected Poems, 1850.
Home Ballads, and other Poems, 1859.
In War Time, and other Poems, 1863.
Lays of my Home, and other Poems, 1843.
Leaves from Margaret Smith's Journal, 1836.
Legends of New England, 1831.
Literary Recreations, 1854.
Maud Müller, 1865.
Miriam, and other Poems, 1870.
Moll Pitcher, 1833.
National Lyrics, 1865–66.
Old Portraits and Modern Sketches, 1850.
Panorama (The), and other Poems, 1856.
Pennsylvania Pilgrims (The), and other Poems, 1872.
Sabbath Verse (A), 1853.
Snow-bound, a Water Idyll, 1866.
Songs of Labor, and other Poems, 1851.
Stranger in Lowell (The), 1845.
Supernaturalism in New England, 1847.
Tent on the Beach, and other Poems, 1867.
Vision of Echard, etc. (The), 1878.
Voices of Freedom, 1836.

Willis (Nathaniel Parker), born in Maine, 1807–1867.
Dashes at Life with a Free Pencil, 1845.
Famous Persons and Places, 1854.
Fun Jottings, 1853.
Health Trip to the Tropics, 1852.
Hurrygraphs, 1851.
Inklings of Adventure, 1839.
Letters from under a Bridge, 1840.
Life Here and There, 1850.
Loiterings of Travels, 1839.
Memoranda of Jenny Lind, 1851.
Paul Fane, 1856.
Pencillings by the Way, 1835.
People I have met, 1850.
Poems, 1828–31.
Summer Cruise in the Mediterranean, 1853.

Wills (William Gorman), of Kilkenny, in Ireland, 1828–
*** For his plays, see APPENDIX III.

Wilson (John), born at Paisley, in Scotland, 1785–1854.
Lights and Shadows of Scottish Life, 1822.
Noctes Ambrosianæ, 1822–36.
Poems and Dramatic Works, 1825.
Recreations of Christopher North, 1842.

Wood (Mrs. Henry), born at Worcester, 1820–1887.
Adam Grainger, 1876.
Anne Hereford, 1868.
Bessy Rane, 1870.
Channings (The), 1862.
Court Netherleigh, 1881
Dene Hollow, 1871.
East Lynne, 1861.
Edina, 1876.
Elster's Folly, 1866.
Foggy Night at Offord (A), 1862.
George Canterbury's Will, 1870.
Johnny Ludlow, in the *Argosy*.
Lady Adelaide.
Life Secret (A), 1867.
Lord Oakburn's Daughters, 1864.
Master of Greylands, 1873.
Mildred Arkell, 1865.
Mrs. Halliburton's Troubles, 1862.
Oswald Cray, 1864.
Orville College.
Parkwater.
Pomeroy Abbey, 1878.
Red Court Farm.
Roland Yorke, 1869.
St. Martin's Eve, 1866.
Shadow of Ashlydyat (The), 1863.
Told in the Twilight, 1875.
Trevlyn Hold, 1864.
Verner's Pride, 1863.
William Allair, 1863.
Within the Maze, 1872.

Wood (Rev. John George), born in London, 1828–1889.

Bible Animals.
Common Objects of the Country.
Common Objects of the Microscope.
Common Objects of the Sea Shore, 1857.
Common Beetles of England.
Common Moths of England.
Common Shells of England.
Field Naturalist's Handbook (The), 1880.
Homes without Hands.
Insects Abroad, 1874.
Insects at Home.
Man and Beast, 1873.
My Feathered Friends.
Natural History of Man.
Natural History Ramble, 1879.
Our Garden Friends and Foes.
Popular Natural History.

Woolman (John), born in New Jersey, 1720–1773.
Journal of his Life and Travels, 1776.

Woolsey (Theodore Dwight), born at New York, 1801–1889.
Introduction to International Law, 1860.

Worcester (Joseph Emerson), 1784–1865.
Universal and Critical Dictionary of the English Language, 1846.

Wordsworth (William), born at Cockermouth, in Cumberland, 1770–1850.
Borderers (The), 1842.
Descriptive Sketches in Verse, 1793.
Excursion, 1814.
Idiot Boy (The), 1819.
Lyrical Ballads, 1798.
Memorials of a Tour in Scotland, 1803, 1814.
Memorials of a Tour on the Continent, 1820.
Odes, 1803–6.
Peter Bell, 1819.
Prelude, 1850.
Sonnets to Liberty, 1802–16.
Waggoner (The), 1819.
White Doe of Rhylstone, 1815.
Yarrow revisited, and other Poems, 1835.

Wycherly (William), born at Clive, in Shropshire, 1640–1715.
Poems, 1704.
Works, 1712.
Works, 1728.
*** For his plays, see APPENDIX III.

Yates (Edmund Hodgson), 1831–
After Office Hours, 1861.
Black Sheep, 1866–67.
Broken to Harness, 1864–65.
Business of Pleasure, 1865.
Cast Away, 1872.
Dr. Wainwright's Patient, 1871.
For Better for Worse, 1876.
Forlorn Hope, 1867.
Impending Sword (The), 1874.
Kissing the Rod, 1865.
Land at Last, 1866.
Life of Charles Mathews the Elder, 1860.
Memoir of Albert Smith, 1860.
Mirth and Metre, 1854.
My Haunts and their Frequenters, 1854.
Nobody's Fortune, 1871.
Pages in Waiting, 1865.
Righted Wrong (A), 1871.
Rock Ahead (A), 1868.
Running the Gauntlet, 1867.
Silent Witness, 1875.
Two by Tricks, 1874.
Two Merry Men, 1854.
Waiting Rain, 1872.
Wrecked in Port, 1869.
Yellow Flag (The), 1872.

Yonge (Charles Duke), 1812–
History of England, 1857.
History of France under the Bourbons, 1866.
History of the British Navy, 1864.
History of the English Revolution, 1874.
Life of the Duke of Wellington, 1860.
Parallel Lives: Epaminondas and Gustavus Adolphus, Philip and Frederick the Great, 1858.
Three Centuries of Modern History, 1872.

Yonge (Charlotte Mary), born at Otterbourne, in Hampshire, 1823–
Catharine of Aragon, 1881.
Chaplet of Pearls (The), 1868.
Christian Names, their History and Derivation.
Clever Woman of the Family (The), 1865.
Daisy Chain (The), 1856.
Dove in the Eagle's Nest (The), 1866.
Dynevor Terrace, 1857.
Heart's-ease, 1854.
Heir of Redclyffe, 1853.
Lady Hester, 1873.
Lances of Lynwood (The).
Landmarks of History.
Life of Bishop Patteson, 1873.
Little Duke (The).
Magnum Bonum, 1880.
Three Brides (The), 1876.
Trial (The), 1764.
Young Stepmother (The), 1864.

Young (Rev. Edward), born at Upham in Hampshire, 1684–1765.
Night Thoughts, 1742–46.
*** For his plays, see APPENDIX III.

APPENDIX II.

DATES OF FOREIGN POEMS AND NOVELS.

LIST OF ABBREVIATIONS.

Alex.	=	*Alexandrine metre.*
b.v.	=	*Blank verse.*
bks.	=	*Books.*
d.m.	=	*Divers metres.*
Ep.	=	*Epic.*
Ep., H.M.	=	*Epic in heroic metre.*
Ep., Hex.	=	*Epic in hexameter verse.*
Es.	=	*Essay* or *Essays.*
H.M.	=	*Heroic metre.*
H.M., b.v.	=	*Heroic metre in blank verse.*
H.M., rh.	=	*Heroic metre in rhyme.*
Hex.	=	*Hexameter verse.*
Nov.	=	*[Prose] novel.*
p.	=	*Poetry.*
pr.	=	*Prose.*
pr. and v.	=	*Prose and verse.*
pr. Ep.	=	*Prose epic.*
rh.	=	*Rhyme.*
Rom.	=	*Romance.*
Rom. p.	=	*Romance in poetry.*
Sp. m.	=	*Spencerian metre.*
ter. rh.	=	*Ternary rhymes.*
v.	=	*Verse.*
8 syl. v.	=	*Octosyllabic verse.*

Æsop, Fables, about B.C. 570. *Greek* pr.

AMADIS OF GAUL, begun by Vasco de Lobeira, 14th cent.; finished by sundry hands, 15th cent. *Old French* pr.

Arabian Nights, first published in Paris, by Antony Galland, 1704–17. The best are Indian; the sentimental love tales are Persian; the witty, comical ones are Arabic. *Arabic* pr. tales. Lane's translation, 1841.

ARGONAUTS (*The*), by Appolonius Rhodius, about B.C. 200 (4 bks.). *Greek* Ep., Hex. Translated into English by Fawkes, 1780; and into English verse by Green, 1780; W. Preston, 1803. H.M., rh.

CHINESE TALES, by Gueulette, 1723. *French* pr.

Chrestien de Troyes, the Chevalier au Lion, Chevalier de l'Epée, Sir Lancelot du Lac, in metrical French (before 1200).

CHRONICLES of Albericus Trium Fontium, 1242. *Latin* pr.

CID *(The)*, 1040–1099. The Spanish *Chronicle of the Cid*, 13th cent., first printed in 1541, and a second by Medina del Campo, in 1552. The Spanish *Poem of the Cid* dates from 1207, and 102 ballads on the Cid in Spanish were published in 1615. Southey published an excellent English Chronicle in 1808. Lockhart has rendered eight of them into English ballads; and George Dennis has strung together, in prose and verse, a connected tale of the great Spanish hero, 1845.

(The Cid, in Spanish romance, occupies the same position as Arthur in English story, Charlemagne in French and Theodorick in German.)

CONTES DE FEES, by Claude Perrault, 1697. *French* pr. fairy tales.

CREATION, or *La Première Semaine*, by Du Bartas, about 1570. *French* Ep., H.M. English version by Joshua Sylvester, 1605.

DECAMERON, by Boccaccio, 1350. *Italian* pr. tales. An English version by G. Standfast, and by many others.

DIABLE BOITEUX, by Lesage, 1707. *French* pr. tale. W. Coombe wrote an English imitation, called *The Devil upon Two Sticks*, 1790.

DIVINA COMMEDIA, by Dantê: *Inferno*, 1300; *Purgatory*, 1308; *Paradise*, 1311. *Italian* Ep. poems. English translations by Boyd, 1785; Cary, 1814, b.v.; Wright, 1833, triple rh.; Caley, 1851–55, ter. rh.; Pollock, 1854, b.v.; Dayman, 1865; Rossetti, 1865; Longfellow, 1870; Norton, 1892; etc.

DON QUIXOTE, by Cervantes, pt. i., 1605; ii., 1615. *Spanish* Nov. English versions by Shelton, 1612–20; Motteux, 1719; Jarvis, 1742; Smollett, 1755; Wilmot, 1774; Duffield, 1881; etc. All in pr. Dramatized by Durfey, 1694–96.

FABLES, by Lafontaine, 1668. *French;* d.m.

FAIRY TALES, by la comtesse D'Aunoy, 1682. *French* pr.

GARGANTUA, by Rabelais, 1533. *French* Nov. English version by Urquhart and Motteux, 1653.

GIL BLAS, by Lesage, bks, i.–iii., 1715; iv.–vi., 1724; vii.–xii., 1735. *French* Nov. English version by Smollett, 1761; Procter, 1774; Smart, 1807; etc. All in pr.

GOBLIN STORIES, by the brothers Grimm, 1812. *German* pr.

Goethe, 1749–1832 *(German).*
Achilliad *(The)*, about 1800.
Farbenlehre, 1810.
Hermann and Dorothea, 1797. Poem.
Metamorphosis of Plants, 1790. Es.
Werther, 1774. Rom.
Wilhelm Meister, 1794. Rom.
(For dramatic pieces, see APPENDIX III.)

GULISTAN *(Garden of Roses)*, by Saadi, 13th cent. *Persian* p.

HENRIADE, by Voltaire, 1724 (10 chants). *French* Ep.; rh.

Herbelot *(D')*, Bibliothèque Orientale, an Oriental Miscellany, 1697. *French* pr.

HITÔPADÊSA, an epitome of the *Pancha Tantra*, 5th cent. B.C. *Hindû.*

Homer, Iliad (24 bks.), composed in the prime of his life, about B.C. 962. *Greek* Ep. Hex.
Odyssey (24 bks.), composed in maturer age, about B.C. 927. *Greek* Ep., Hex.
These poems were first reduced to writing by Pisistratos, of Athens, B.C. 531. English versions by Chapman, *Il.* 1598, *Od.* 1614; Ogilby, *Il.* 1660, *Od.* 1669; Hobbes, *Il.* and *Od.*, 1677; Pope, *Il.* 1719, *Od.* 1725; Cowper, b.v., *Il.* and *Od.*, 1791; Norgate, *Il.* 1864, *Od.* 1865; Worsley and Conington, Sp.m., *Il.* and *Od.*, 1868; Collins, *Il.* 1869, *Od.* 1870; Bryant, *Il.* 1870, *Od.* 1871. The following have translated the *Iliad* only: Hall, 1581; Tickell, bk. i. 1715; Macpherson, 1773; Morrice, 1809; Brandreth, 1846; Barter, 1854; Newman, 1856; Wright, 1859; Selwyn, 1865; Green, 1865; Simcox, 1865; Dart, 1865; Herschel, 1866; Lord Derby, 1867; Merivale, 1869; Cordery, 1870; Newman, 1871. The following have translated the *Odyssey* alone: Cary, 1823; Hayman, 1866; Musgrave, 1869; Edginton, 1869; Wither, 1869; Merry, 1871.

JERUSALEM DELIVERED, by Tasso, 1575. *Italian* Ep. English version by Carew, 1594; Fairfax, 1600; Hoole, 1762.

Lokman, Fables, contemporary with David and Solomon. *Arabian;* d.m.

LUSIADS *(The)*, by Camoens, 1572 (in 10 bks.). *Portuguese* Ep. English versions, "The Lusiad," by Fanshawe, 1655; Mickle, H.M., rh., 1775; "The Lusiads," by Aubertin, 1878; R. F. Burton, 1880.

MESSIAH, by Klopstoek, bks. i.–iii., 1748; iv.–xv., 1771. *German* Ep., Hex. English version in pr. by Collyer, 1763; Raffles, 1815. In v. by Egestorff, 1821.

METAMORPHOSES, Ovid (in 15 bks.). *Latin;* about A.D. 6. Hex. English version by Golding, 1565; Sandys, 1626; Dr. Garth, assisted by Dryden, Congreve, Rowe and several others, 1716. H.M., rh.

MORAL TALES, by Marmontel, 1761. *French* pr.

NIEBELUNGEN LIED, 1210 (in 39 adventures). From Snorro Sturleson's *Edda*. *Old German* Ep. Transplanted into Germany by the minnesingers. English version by Lettsom, 1850.

ORIENTAL TALES, by comte de Caylus, 1740. *French* pr.

ORLANDO FURIOSO, by Ariosto, 1516. *Italian* Rom., p. English version by Harrington, 1591; Croker, 1755; W. S. Rose, 1823; and an abridged version by Hoole, H.M., rh., 1783.

ORLANDO INNAMORATO, by Bojardo, 1495 (in 3 bks., unfinished). *Italian* Rom.; p. Three more books were added, in 1531, by Agostini; and the whole was remodelled by Berni. Translated by Tofte, 1598.

PANCHA TANTRA, a collection of Hindû fables, 6th cent. B.C. *Hindû.*

PANTAGRUEL, Rabelais, 1545. *French* Nov. English version by Urquhart and Motteux, 1653.

PAUL AND VIRGINIA, by St. Pierre, 1788. *French* tale; pr.

Phædrus, fables, about A.D. 25, chiefly from Æsop. *Latin* v. In English v. by C. Smart, 1765.

PHARSALIA *(The)*, by Lucan, about A.D. 60 (in 10 bks.). *Latin* Ep.; Hex. English version by C. Marlowe; Gorge, 1614; May, 1627; Rowe, 1729; and a literal translation by Riley, in Bohn's series.

Pilpay, Fables, compiled from the *Pancha Tantra* and other sources, 4th cent. B.C. *Indian.*

Pliny, Natural History, about A.D. 77. *Latin* pr. English version by Dr. Holland, 1601; Bostock, 1828; Riley, in Bohn's series, 1855–57.

Plutarch, Parallel Lives, about A.D. 110–13. *Greek* pr. English version by North, 1579; Langhorne, 1771; another by Dryden and others, re-edited by Clough. All in pr.

REYNARD THE FOX, 1498. *German* pr., by Heinrich von Alkmaar. An English version printed by Caxton, 1481.

ROMANCE OF THE ROSE, by Guillaume de Lorris, 13th cent. Continuation by Jean de Meung, 14th. cent. *French* Rom. p. English poetic version by Chaucer, in 8 syl. v., about 1360.

TELEMACHUS, by Fénelon, 1700 (in 24 bks.). *French* pr. Ep. English version by Dr. Hawkesworth, 1810; pr.

THEBAID, by Statius, about A.D. 86 (in 12 bks.). *Latin* Ep., Hex. An English version by Lewis, 1767. Parts by Pope; Stephens, 1648; Howard, H.M., rh., etc.

UNDINE, by De la Motte Fouqué, 1813. An English version was published by Routledge and Sons, 1875.

Victor Hugo, 1802–1885. (*French* poet and novelist).

Autumn Leaves, 1832; p.
Last Days of a Condemned Criminal, 1829.
Misérables *(Les)*, 1862. Nov.
Notre Dame de Paris, 1831. Nov.
Odes and Ballads, vol. i., 1822; ii., 1826; d.m.
Orientales *(Les)*, 1828.
Travailleurs de la Mer, 1866.
(For dramatic pieces, see APPENDIX III.)

Virgil, Æneid (in 12 bks.), B.C. 27–20. *Latin* Ep., Hex. English version by Gawin, 1513; Lord Surrey 1553; Phaer and Twyne, 1558–73; Stanihurst, 1583; Ogilby, 1649; Dryden, H.M., rh., 1697; Dr. Trapp, b.v., 1731; Pitt and Warton, 1740; Kennedy, 1849; Singleton, "in rhythm," 1855–59; Conington, 1866; Morris, 1876; Cranch, 1872; etc. In literal pr. by Davidson, 1743; Wheeler, 1852; etc.

LIST OF ABBREVIATIONS IN APPENDIX III.

A.	=	*Afterpiece.*
Alleg.Pl.	=	*Allegorical play.*
B.	=	*Burlesque.*
B.C.	=	*Burlesque comedy.*
B.O.	=	*Burlesque opera.*
B.T.	=	*Burlesque tragedy.*
Bd.	=	*Ballad.*
Bd.F.	=	*Ballad farce.*
Bd.O.	=	*Ballad opera.*
Bl.	=	*Ballet.*
Blta.	=	*Burletta.*
C.	=	*Comedy.*
C.Bf.	=	*Comédie bouffe.*
C.D.	=	*Comic drama.*
C.H.	=	*Comédie historique.*
C.O.	=	*Comic opera.*
Cdta.	=	*Comedietta or comedetta.*
Cl.C.	=	*Classical comedy.*
Cl.Cdta.	=	*Classical comedietta.*
Cl.D.	=	*Classical drama.*
Cl.Pl.	=	*Classical play.*
Cl.T.	=	*Classical tragedy.*
Ct.E.	=	*Court entertainment.*
Ct.S.	=	*Court show.*
D.	=	*Drama.*
D.Dia.	=	*Dramatic dialogue.*
D.E.	=	*Dramatic entertainment.*
D.Fab.	=	*Dramatic fable.*
D.H.	=	*Drama historique.*
D.Mon.	=	*Dramatic monologue.*
D.N.	=	*Dramatic novel.*
D.O.	=	*Dramatic opera.*
D.Pc.	=	*Dramatic piece.*
D.Pm.	=	*Dramatic poem.*
D.R.	=	*Dramatic romance.*
D.S.	=	*Dramatic satire.*
D.Sk.	=	*Dramatic skit.*
Dom.D.	=	*Domestic drama.*
E.	=	*Entertainment.*
Ex.	=	*Extravaganza.*
F.	=	*Farce.*
F.C.	=	*Farce comedy.*
Fy.C.	=	*Fairy comedy.*
Fy.P.	=	*Fairy pastoral.*
G.E.Mel. S.	=	*Grand Eastern melodramatic spectacle.*
G.O.R.	=	*Grand operatic romance.*
H.C.	=	*Historic comedy.*
H.D.	=	*Historic drama.*
H.O.	=	*Historic opera.*
H.Pc.	=	*Historic piece.*
H.Pl.	=	*Historic play.*
H.R.	=	*Historic romance.*
H.T.	=	*Historic tragedy.*
Hc.Pl.	=	*Heroic play.*
Int.	=	*Interlude.*
I.D.	=	*Irish drama.*
L.D.	=	*Lyrical drama.*
L.Pl.	=	*Lyrical play.*
LowC.	=	*Low comedy.*
M.	=	*Masque.*
Mel.	=	*Melodrama.*
Mel.O.	=	*Melodramatic opera.*
Mel.R.	=	*Melodramatic romance.*
Met.D.	=	*Metrical drama.*
Mir.Pl.	=	*Miracle play.*
Mo.	=	*Morality.*
MockPl.	=	*Mock play.*
MockT.	=	*Mock tragedy.*
Mu.C.	=	*Musical comedy.*
Mu.D.	=	*Musical drama.*
Mu.E.	=	*Musical entertainment*
Mu.F.	=	*Musical farce.*
Mu.Int.	=	*Musical interlude.*
Mu.Pl.	=	*Musical play.*
Mu.Sp.	=	*Musical spectacle.*
Mu.Tr.	=	*Musical trifle.*
Mys.	=	*Mystery.*
Myt.C.	=	*Mythological comedy.*
Myt.D.	=	*Mythological drama.*
N.Blta.	=	*Nautical burletta.*
N.C.O.	=	*Nautical comic opera.*
N.C.Opta.	=	*Nautical comic operetta.*
N.D.	=	*Nautical drama.*
N.O.	=	*Nautical opera.*
N.Pl.	=	*Nautical play.*
O.	=	*Opera.*
O.Bf.	=	*Opera bouffe.*
O.Blta.	=	*Operatic burletta.*
O.C.	=	*Opera comique.*
O.D.	=	*Operatic drama.*
O.E.	=	*Operatic entertainment.*
O.Ex.	=	*Operatic extravaganza.*
O.F.	=	*Operatic farce.*

Op.C.	=	*Operatic comedy.*
Opta.	=	*Operetta.*
Or.	=	*Oratorio.*
P.	=	*Pastoral.*
P.C.	=	*Pastoral comedy.*
P.O.	=	*Pastoral opera.*
P.T.	=	*Pastoral tragedy.*
P.T.C.	=	*Pastoral tragi-comedy.*
Pl.	=	*Play.*
Pn.	=	*Pantomime.*
Pn.Bl.	=	*Pantomimic ballet.*
Po.D.	=	*Poetic drama.*
Pol.D.	=	*Political drama.*
Pr.C.	=	*Prize comedy.*
Pr.T.	=	*Prize tragedy.*
Pt.C.	=	*Petit comedy.*
Pt.Pc.	=	*Petit piece.*
R.D.	=	*Romantic drama.*
R.T.	=	*Romantic tragedy.*
Rel.Pl.	=	*Religious play.*
S.D.	=	*Sacred drama.*
S.T.	=	*Sacred tragedy.*
Sat.C.	=	*Satiric comedy.*
Sat.D.	=	*Satiric drama.*
Sen.D.	=	*Sensational drama.*
Ser.	=	*Serenata.*
Sol.	=	*Solemnity.*
Sp.T.	=	*Spasmodic tragedy.*
T.	=	*Tragedy.*
T.C.	=	*Tragi-comedy.*
T.C.P.	=	*Tragi-comic pastoral*
T.L.	=	*Tragedie lyrique.*
T.O.	=	*Tragedy-opera.*
V.	=	*Vaudeville.*
*	=	*Unknown.*
Etc.	=	*With some other author or authors.*

Notwithstanding the length of this list, there are some dramatic pieces very difficult to classify.

APPENDIX III.

AUTHORS AND DATES OF DRAMAS AND OPERAS.

If any discrepancy is observed between the dates given in this list and those in the body of the book, the dates here given are to be preferred. It must be borne in mind that the date of some plays is purely conjectural, and can be assigned only approximately; and in not a few instances authorities differ.

Abdelazer, or the Moor's Revenge, 1677, Mrs. Behn. C.
Abel, 18th cent., Alfieri. T.O.
About Town, 1873, A. W. A'Beckett. C.
Abraham's Sacrifice, 1550, T. Beza (French). Rel.Pl. (translated by A. Golding, 1575).
Abroad and at Home (1764–1817), Holman. C.O.
Absalon, 1590, Peele. T.
Absent Man (*The*), 1768, Bickerstaff. C.
Accomplices (*The*), about 1790, Goethe. C.
Acharnanians, B.C. 425, Aristophanes. C.
Achille in Sciro, 1736, Metastasio. O.
Achilles, 1732, Gay. O.
Acis and Galatea, 1683, Camistron. O.
Acis and Galatea, 1732, Gay. Ser.
Adelaide, 1814, Sheil.
Adelaide du Guesclin, 1734, Voltaire, T.
Adelaide of Wulfingen, 1799. B. Thompson. T.
Adelgitha, 1806, Lewis. Pl.
Adelmorn, or The Outlaw, 1801, Lewis. D.
Adelphi, or The Brothers, B.C. 160, Terence. C.
Adherbal, 1687, Lagrange. T.
Adopted Child, * Birch. Mu.D.
Adrasta, or Woman's Spleen, 1635, J. Jones. Pl.
Adriano in Siria, 1731, Metastasio. O.
Adrienne Lecouvreur, 1849, MM. Legouvé and Scribe. C.
Adventures of Five Hours, 1663, Tuke. T.C.
Ælla, posthumous, 1777, Chatterton. T.
Æsop, 1697, Vanbrugh.
Afflicted Father (*The*), 1745–1820, Hayley. D.
Africaine (*L'*), 1865, Meyerbeer. O.
Africans (*The*), 1808, Colman. Pl.
After Dark, 1868, Boucicault.
Agamemnon, B.C. 458, Æschylus. T. (Greek).
Agamemnon (B.C. 58–32), Seneca. T. (Latin).
Agamemnon, 1738, Thomson. T.
Agamemnon, printed 1783, Alfieri. T.
Agathocles, or The Sicilian Tyrant, 1676, R. Perrinchief. T.
Agésilas, 1666, Corneille. T.
Agis, 1758, Home. T.
Agis (*Agide*), printed 1783, Alfieri. T.
Aglaura, 1637, Sir J. Suckling. T.C.
Agnes de Castro (1679–1749), Cockburn. D.
Agnes de Vere, 1834, Buckstone. D.
Agnese, about 1820, Paer. O.
Agreeable Surprise, 1798, O'Keefe. C.
Agrippina, 1771, T. Gray. T. (unfinished).
Ah! que l'Amour est Agréable! 1862, Delaporte. C.
Aïda, 1872, Verdi. O.
Ajax, about B.C. 420, Sophocles. T. (Greek).
Aladdin, 1824, Bishop. O.
Alaham Mustapha, 1609, T. Grenville. T.
Alarcos, 1839, Disraeli. T.
Alarkas, 1802, F. C. Schlegel. T.
Alarming Sacrifice, about 1849, Buckstone. F.
Alarum for London, or the siege of Antwerp, 1602, Anon. T.
Alasco, 1824, Shee. T.
Alba, 1583, performed at Oxford before Albertus de Alasco, a Polish prince.
Albertus Wallenstein, 1639, Glapthorne. T.
Albovine, King of Lombardy, 1629, Sir W. Davenant. T.
Albumazar, 1634, B. (a comedy).
Albumazar, the Astronomer, 1614, Tomkis. C.
Albyon Knight (*The*), 1565, Anon. Alleg.Pl.
Alcazar (*Battle of*), 1594, Peele. T.
Alceste, 1690, Lagrange. T.
Alceste, 1747, Smollett. O.

Alceste, 1769, Glück. O. (libretto by Calzabigi).
Alcestis, B.C. 438, Euripides. T. (Greek).
Alchemist (*The*), 1610, Jonson. C.
Alcibiade, 1688, Campistron. T.
Alcibiades, 1675, Otway. T.
Alcida, 1588, Greene.
Alessandro nell' Indie, 1729, Metastasio. O.
Alexander and Campaspê, etc., 1584, J. Lyly. Myt.D.
Alexander and the King of Egypt, 1788, Anon. MockPl.
Alexandre, 1665, Racine. T.
Alexandrians (*The*), 1605, Lord Stirling. T.
Alexina, 1866, Knowles. Pl.
Alexius, or the Chaste Lover, 1639, Massinger. C.
Alfonso, King of Castile, 1801, Lewis. H.Pl.
Alfred, 1724, Arne or his pupil Burney. O.
Alfred, 1778, Home. H.Pl.
Alfred, or the Roast Beef of Old England, 1740, J. Thompson and Mallet. M.
Alfred the Great at Athelney, 1876, Stratford de Redcliffe. T.
Ali Baba, 1833, Cherubini. O.
Aline Reine de Golconde, 1767, Sedaine. O.
All Alive and Merry, 1737, S. Johnson. C.
All Fools, 1605, Chapman. C.
All for Fame, 1805, Cherry. C.
All for Love, or The World Well Lost, 1668, Dryden. T.
All for Money, 1578, Lupton. T.C.
All in the Wrong, 1761, Murphy. C.
All is Vanity, or the Cynic's Defeat, * Alfred Thompson. Cl.Cdta.
All's Fair in Love, 19th cent., J. Brougham. D.Pc.
All's Lost by Lust, 1633, Rowley. T.
All's Well that Ends Well, 1598, Shakespeare. C.
All the World's a Stage, 1777, Jackman. F.
Almahide and Hamet, 1804, Malkin. T.
Almansor. (See "Conquest of Granada.")
Almeria, 1698, Handel. O.
Almeyda, Queen of Granada, 1796, Miss Lee. T.
Alonzo, 1773, Home. T.
Alphonsus, Emperor of Germany, 1654, Capman. T.
Alphonsus, King of Aragon, 1594, Greene. C.
Alsatia (*The Squire of*), 1688, Shadwell. C.
Alzire, 1736, Voltaire. T.
Amadis de Grèce, 1704, Lamotte. O.
Amant Difficile (*L'*), 1672–1731, Lamotte. C.
Amant Jaloux (*L'*), 1778, Grétry. O.
Amants Magnifiques, 1670, Molière. C.
Amasis (1677–1758), Lagrange. T.
Ambassadrice, 1837, Scribe. O.C.
Amber Witch (*The*), 1861, Wallace. O.
Ambitious Stepmother (*The*), 1698, Rowe. T.
Ambitious Vengeance (1755–1798), Merry.
Amboyna, 1673, Dryden.
Amelia, 1732, H. Carey.
Amelia, 1768, Cumberland.
Amends for Ladies, 1611, Field. C.
American Cousin (*Our*), 1858, Tom Taylor and Sothern. C.
American Lady (*An*), 1874, H. J. Byron. C.
Americans (*The*), about 1770, Arnold. O.
Ami de la Maison, 1772, Marmontel. O.
Amoroso, King of Little Britain, 1818, Planché. B.
Amorous Bigot, 1690, Shadwell. C.
Amorous Fantasms, 1660, Lower. T.C.
Amorous Gallant (*The*), 1675, (from Corneille).
Amorous Old Woman (*The*), 1674, Duffet. C.
Amorous Orontus, or Love in Fashion, 1665, J. Bulteel. C.
Amorous Prince (*The*), 1671, Mrs. Behn. C.
Amorous Warre, 1648, Mayne. T.C.
Amorous Widow (*The*), 1706, Betterton. C.
Amour (*L'*) et l'Opinion (1781–1857), Brifaut. C.
Amour Médecin, 1665, Molière. C.
Amours de Diable, 1852, St. Georges. O.C.
Amphitruo (B.C. 254–184), Plautus. C. (Latin).
Amphitryon, 1668, Molière. C.
Amphitryon, 1690, Dryden. C.
Amphitryon, 1781, Sedaine. O.
Amphitryon, 1782, Andrieux. C.
Amy Robsart (1830–1877), Halliday.
Amyntas or The Impossible Dowry, 1638, Randolph. Fy.P.
Amyntas, 1698, Oldmixon. C.
Anacreon, 1766, Sedaine. C.O.
Anacreon, 1832, Cherubini. O.
Anaximandre, 1782, Andrieux. C.
Andrew of Hungary, 1839, Landor. T.
Andria (*The Woman of*), B.C. 166, Terence. C.
Andromachê, B.C. 417, Euripides. T.
Andromana, or The Merchant's Wife, 1660, Shirley. T.
Andromaque, 1667, Racine. T.
Andromaque, 1683, Campistron. T.
Andronic, 1686, Campistron. T.
Andronicus, or Heaven's Late Revenge, 1661, Anon. T.
Angelica, 1722, Metastasio. O.
Anglais à Bordeaux (*L'*), 1763–72, Favart. O.C.
Anglomane, 1752, Saurin. C.
Animal Magnetism, 1785, Inchbald. F.
Ann Blake, 1852, W. Marston. Pl.
Anna Bolena, 1830, Donizetti. O.
Anna Boleyn, about 1680, Banks. T.
Anna Boleyn, 1877, Miss Dickinson. H.P.

Anne Boleyn, 1826, Milman. D.Pm.
Anne Boleyn, 1850, G. H. Boker. T.
Anne Boleyn, 1876, T. Taylor.
Annette et Lubin, 1763–72, C. N. Favart. O.C.
Año Despues de la Boda, 1825, Gil y Zarate.
Antidote (*The*), 1805, Alfieri. C.
Antigonê, about B.C. 441, Sophocles. T.
Antigone, 1631, May. Cl.D.
Antigone, 1633, Rotrou. Cl.D.
Antigone, 1756. Glück. O.
Antigone, 1783, Alfieri. T.
Antiochus et Cléopâtre, 1717, Deschamps. T.
Antipodes (*The*), 1633, Brome. C.
Antiquary (*The*), 1633, Marmion. C.
Antonio and Mellida, 1602, Marston. T.
Antonio and Vallia, 1660, Massinger.
Antonio, or the Soldier's Return, 1801, Godwin. T.
Antonio's Revenge, 1602, Marston. T.
Antony, 1590, Lady Pembroke. T.
Antony, 1831, Dumas. T.
Antony and Cleopatra, 1608, Shakespeare. T.
Anything for a Quiet Life, 1662, Middleton. C.
Apocryphal Ladies (*The*), 1624–1673, Margaret, duchess of Newcastle. C.
Apollo and Daphne, 1716, Hughes. M.
Apollo Shroving, 1626, Hawkins. C.
Apostate (*The*), 1817, Sheil. T.
Appearance is Against Them, * Anon. F.
Appius and Virginia, 1574, R. B—. Mo.
Appius and Virginia, 1654, Webster. T. Revised by Betterton, 1679, and entitled *The Roman Virgin, or The Unjust Judge.*
Appius and Virginia, 1705, Dennis. T.
Apprentice (*The*), 1751 or 1756, Murphy. F.
Arab (*The*), 1783, Cumberland. T.
Arcades, 1636, Milton. M.
Arcadia, 1640, Shirley. Pl. (based on Sidney's *Arcadia*).
Archipropheta, 1547, Grimbold. T. (Latin, John the Baptist).
Arden of Feversham, 1592, Anon. H.T. (altered in 1739 by Lillo).
Argalus and Parthenia, 1639, Glapthorne. Pl.
Ariadne, 1721, D'Urfey. O.
Ariane, 1672, T. Corneille. T.
Ariodante and Ginevra, 1582, Anon. Pl. (founded on a story in *Orlando Furioso*, by Ariosto).
Aristodemus, 1825, Monti. T. (rendered into French, 1854, by Duplissis).
Aristomène, 1749, Marmontel. T.
Armgart, 1874, "George Eliot." D.Pm.
Armida, 1774, Glück. O. (libretto by Calzabigi).
Arminius, 1684, Campistron. T.
Arminius, 1798, Murphy. T.
Armourer (*The*), 1793, Cumberland. C.O.
Armourer of Nantes, 1863, Balfe. O.
Arrah na Pogue, 19th cent., Boucicault. I.D.
Arraignment of Paris, 1584, Peele. Ct.S. or M.
Art of Management, 1735, C. Clarke. D.Pc.
Artaserse, before 1730, Metastasio. O.
Artaxerxes, 1741, Glück. O.
Artaxerxes, 1761, Arne. O. (from Metastasio).
Artaxerxes, 1831, Dorn. O.
Artémire, 1720, Voltaire. T.
Arthur (*King*), 1691, Dryden. O. (music by Purcell).
Arthur, King of England, 1598, Hathaway. Pl. (See "Misfortunes of Arthur.")
Artifice, 1721, Centlivre. C.
As Cool as a Cucumber, 1851, W. B. Jerrold. F.
As You Find it, 1703, Boyle. C.
As You Like it, 1600, Shakespeare. C. (The quarry of this play was Lodge's novel called *Rosalynde*, 1590.)
Asdrubal, 1647, Jacob Montfleury. T.
Asinaria, or The Ass Comedy (B.C. 254–184). Plautus. C. (Latin). Translated into blank verse by Messrs. Thornton, Rich, Warner and Colman, 1769–74.
Assignation (*The*), 1672, Dryden. C.
Assignation (*The*), 1807, Miss Lee. C.
Assommoir (*L'*), 1878, Zola. D. (See "Drink.")
Astræa Appeased, 1797, Olivari (translated from Metastasio).
At Home, 1818, C. Mathews. E.
Atalanta in Calydon. 1864, Swinburne. D.Pm.
Athalia, 1733, Handel. O.
Athalia, 1844, Mendelssohn. O.
Athalie, 1690, Racine. T. (translated by J. C. Knight, 1822).
Atheist's Tragedy (*The*), 1611, Tourneur. T.
Athelwold, 1732, Hill. T.
Athelwold, 1842, W. Smith. T.
Athénais (1677–1758), Lagrange. T.
Athenian Captive, 1838, Talfourd. Cl.Pl.
Atonement, or Branded for Life, 1863, Muskerry. D. (*Les Misérables* of Victor Hugo dramatized).
Attila, 1667, Corneille. T.
Attila, 19th cent., Verdi. O.
Attilio Regolo, 1740, Metastasio. O.
Atys, 1780, Piccini. O.
Auchindrane. (See "Ayrshire Tragedy.")
Auction of Pictures, 1748, Foote. F.
Auction (*The*), 1757, T. Cibber. F.
Augusto (*L'*), 1665, Amore. T.
Aulularia (B.C. 254–184), Plautus. C. (Latin). Translated into blank verse by Thornton, Rich, Warner and Colman, 1769–1774.
Aureliano in Palmira, 1814, Rossini. O.

Aurengzebe, 1675, Dryden. He.Pl.
Author (*The*), 1757, Foote. F.
Author's Farce (The), 1731, Fielding. F.
Avant, Pendant et Aprés, before 1822, Scribe. V.
Avare (*L'*), 1667, Molière. C. (indebted to the *Aulularia* of Plautus).
Avocat Patelin (*L'*), 1706, De Brueys. F. (This was a reproduction of a comedy attributed to Blanchet, who died 1519; but Bouillet says it was more ancient still.)
Ayrshire Tragedy, 1830, Sir W. Scott. T.

Babes in the Wood, 1860, Tom Taylor. (Rob. Yarrington, in 1601, wrote *Two Lamentable Tragedies*, one of which was about a young child murdered in a wood by two ruffians by command of its uncle.)
Bacchæ (B.C. 480–407), Euripides (Greek). Translated by Potter, 1781; Wodhull, 1782; Buckley, pr., in Bohn's library.
Bacchides (B.C. 254–184), Plautus. C. (Latin, based on a Greek comedy by Menander.) Translated into blank verse by Thornton, Rich, Warner and Colman, 1769–74.
Bad Lovers, 1836, Coyne. C.
Bague de Thérèse, 1861, Carmouche. C.
Bajazet, 1672, Racine. T.
Balder's Död, 1773, Evald or Ewald. D.
Ball (*The*), 1632, Chapman and Shirley. C.
Ballo in Maschera (*Un*), 1861, Verdi. O.
Banditti (*The*), 1686, D'Urfey. Pl.
Banishment of Cicero (*The*), 1761, Cumberland. D.Pm.
Banker's Daughter (*The*), 1879, B. Howard. D.
Bankrupt (*The*), 1776, Foote. F.
Baptistes (1506–1582), G. Buchanan. T. (Latin).
Barbarossa, 1755, Brown. T.
Barbe Bleue, 1866, Offenbach. C.Bf.
Barbier de Séville (*Le*), 1775, Beaumarchais. C.
Barbiere di Siviglia, 1780, Paisiello. O.
Barbiere di Siviglia, 1816, Rossini. O. (Sir H. Bishop altered it).
Barmecides (*Les*), 1778, Laharpe. T.
Barnwell. (See "George Barnwell.")
Barry (*Mde. du*), 1836, Ancelot. V.
Bartholomew Fayre, 1614, Jonson. C.
Bashful Lover, 1636, printed 1655, Massinger. C.
Bashful Man (*The*), *–1857, Moncrieff. C.D.
Basil (*Count*), 1798, printed in the "Series," 1802, J. Baillie. T. (the passion of "love").
Basset Table, 1706, Centlivre. C.
Bastard (*The*), 1652, C. Manuche. T.
Bastien et Bastienne (1749–1806), Favart. O.C.
Bath (*The*), 1701, D'Urfey. C.
Battaile de Danes, 1851, Scribe and Legouvé. C.
Battle of Alcazar, 1594, Peele. T.
Battle of Hastings, 1778, Cumberland. T.
Battle of Hermann (1776–1811), Kleist. H.D.
Battle of Hexham, 1789, Colman. C.
Battle of Sedgmoor, about 1675, duke of Buckingham. F.
Bear-Hunters (1802–1879), Buckstone.
Beatrice di Tenda, 1833, Belliui. O.
Beau Brummel, 1858, W. B. Jerrold. C.
Beau's Duel, 1703, Centlivre. C.
Beauty, 1616, Jonson. C.
Beauty in a Trance, 1653, Ford. C.
Beauty in Distress, 1698, Motteux. T.
Beauty's Triumph, 1676, Duffett. M.
Beaux' Stratagem, 1707, Farquhar. C.
Becket. (See "Thomas à Becket.")
Beggar of Bethnal Green, 1834, Knowles. C. (See "Blind Beggar of Bethnal Green.").
Beggars' Bush, 1622, Fletcher (Beaumont died 1616). Folio edition 1647. C.
Beggar's Opera, 1727, Gay. C.O. (music by Linley. Dr. Pepusch adapted music to this opera).
Believe as you List, 1653, Massinger. C.
Bélisaire, 1645, Rotrou. T.
Belisarius (1757–1823), Kemble.
Bellamere Earl of Carlisle, 1807. T.
Bellamira, or The Mistress, 1687, Sedley. C.
Bellamira, 1818, Sheil. C.
Belle Arsène (*La*), 1775, Favart. O.C. (music by Monsigny).
Belle Hélène (*La*), 1865, Offenbach. O.Bf.
Belle's Stratagem (*The*), 1780, Mrs. Cowley. C.
Bells (*The*), 1874, Erckmann-Chatrian, adapted from *The Polish Jew* (*q.v.*).
Belphegor, 1856, C. Webb, and L. Buckingham. D. (translated from the French of Dennery and Fournier).
Belshazzar, 1822, Milman. D.Pm.
Ben Nazir, 1827, Grattan. T.
Benevolent Tar (*The*), * Cross. Mu.E.
Benyowski, 1811, Kotzebue. (The English version is called *The Virgin of the Sun*.)
Béreniee, 1670, Racine. T. (the hero and heroine meant for Louis XIV., and Henrietta of England).
Bertram, 1816, Maturin. T.
Bertrand et Raton, 1833, Scribe. C.
Betrothal (*The*), 1852, G.H. Boker.
Betsy, 1879, Burnard (from the French).
Better Late than Never, before 1814, Andrews. C.
Beverley, 1748, Saurin. D.
Bianca, 1817, Ingemann. T.
Bianca, 1859, Balfe. O.
Bianca Visconti, 1843, Willis. T. (Greek).
Bickerstaff's Burying, 1710, Centlivre. C.

Bijou Perdu, 1855, Adam. Pt. Pc. (libretto by Deforges).
Billy Taylor (1802–1879), Buckstone.
Bird in a Cage (*The*), 1633, Shirley. C.
Birds (*The*), B.C. 409, Aristophanes. C. (Greek). Translated by Mitchell, 1820–22; Carey, 1824; Hickie, 1853; Rudd, 1867.
Biron's Conspiracie, 1604, Chapman. T.
Biron's Tragedy, 1605, Chapman. T.
Birth (1829–1871), Robertson. C.
Birth of Jupiter, 1797, Olivari (translated from Metastasio).
Birth of Merlin, 1662, Rowley. C.
Birthday (*The*), 1801. C. (from Kotzebue).
Biter (*The*), 1705, acted 1706, Rowe. C.
Black and White, 19th cent., Collins. C.
Black Domino, 1841, an English version of Scribe's *Le Domino Noir*, 1737. O.C.
Black-Eyed Susan, 1822, D. Jerrold. N.D.
Black Horse (*The*), before 1620, Fletcher. Pl. (See "Palæmon and Areyte.")
Black Prince, 1669, Lord Orrery. H.Pl.
Black Sheep (1805–1868), Coyne.
Blackness, 1616, Jonson. C.
Blanche of Navarre, 1839, James. Pl.
Blazing Comet (*The*), 1732, S. Johnson. C.
Blighted Being (*A*), 1854, Tom Taylor.
Blind Bargain (1765–1841), Reynolds. C.
Blind Beggar of Alexandria, 1559, Chapman. Pl.
Blind Beggar of Bethnal Green, 1592, acted 1600, Day. C. (See "Beggar of Bethnal Green.")
Blind Beggar of Bethnal [Bednal] Green (*The*), 1745, Dodsley. C.
Blind Girl, 1801, Morton. C.
Blind Lady (*The*), 1660, Howard. C.
Bloodie Banquet (*The*), 1639, R. Davenport. T.
Bloody Brother, 1639, Beaumont and Fletcher. T.
Blot on the 'Scutcheon, 1843, R. Browning. T.
Blue Beard, 1797, Sedaine. C.O. (music by Grétry); 1866.
Blue Beard, 1798, Colman. Mu.Sp. (music by Kelly).
Blue Beard, 1868, Offenbach. O.Bf.
Blurt, Master Constable, 1602, Middleton. C.
Boadicea, 1611, Fletcher. T.
Boadicea, 1753, Glover. T.
Bohemian Girl, 1844, Balfe. O. (burlesqued by H. J. Byron in *The Bohemian Gyurl*).
Bohemians or Rogues of Paris, 1863, Stirling. D.
Bohemienne, 1862, St. Georges. O.C.
Boite d'Argent, 1858, Dumas *fils*. C.
Bold Stroke for a Husband, 1782. Cowley. C.
Bold Stroke for a Wife, 1717, Centlivre. C.
Bombastes Furioso, 1790, Rhodes. F.
Bon Fils, 1785, Florian. C.
Bon Ménage, 1782, Florian. C.
Bon Père, 1783, Florian. C.
Bon Ton, 1760, Burgoyne. C.
Bon Ton, 1776, Garrick. F.
Bondman (*The*), 1624, Massinger and Field. T.
Bondman (*The*), 1780, Cumberland.
Bondman (*The*), 1846, Balfe. O.
Bondman (*The*), or Love and Liberty, 1719, Betterton. C.
Bonduca, 1647, Beaumont and Fletcher. T.
Bonne Mère, 1784, Florian. C.
Boots at the Swan, 1857, Selby. F. (Dickens's tale dramatized).
Borderers (*The*), 1795–96, Wordsworth. T.
Bothwell, *Ware. T.
Bothwell, 1874, Swinburne. T.
Bourgeois Gentilhomme, 1670, Molière. C.
Bourgeoises à-la-Mode, 1654, Dancourt. C.
Bourse (*La*), 1856, Ponsard. F.
Bow Bells, 1880, Mr. Byron. D.
Box and Cox, * J. M. Morton. F.
Box Lobby Challenge (*The*), 1794, Cumberland. C.
Bradamante, 1580, Garnier. T.
Braganza (*The Duke of*), 1775, Jephson. T.
Bravo (*The*), 1833, Buckstone. Mel. (Cooper's novel dramatized).
Brazen Age (*The*), 1603, T. Heywood. C.
Breach of Promise (1829–1871), Robertson. C.
Brennoralt (1609–1641), Sir J. Suckling. T.
Bride (*The*), 1640, Nabbes. C.
Bride (*The*), 1808, Korner. C.
Bride of Messina, 1803, Schiller. T.
Bride's Tragedy (*The*), 1822, Beddoes. T.
Brides of Aragon (*The*), 1823, Beer. T.
Brier Cliff, 1842, George Morris. D.
Brigand (*The*), 1829, Planché.
Brighton. (See "Saratoga.")
Bristowe Merchand (*The*), * Ford and Dekker.
Britannia Triumphans, 1637, Davenant. M.
Britannicus, 1669, Racine. T.
British Enchanters (*The*), 1701, G. Granville D.Pm.
Briton (*The*), 1722, Philips. T.
Broken Heart, 1633, Ford. T.
Broken Hearts, 1876, Gilbert. T.C.
Broker of Bogota (1803–1854), Bird. T.
Brother and Sister, 1633, Ford. T.
Brother Sam, 19th cent., Oxenford, Sothern and Buckstone. C.
Brothers (*The*), 1652, Shirley. Pl.
Brothers (*The*), 1728, Young. T.
Brothers (*The*), 1769, Cumberland. C. (based on "The Little French Lawyer," *q.v.* See "Adelphi").
Brutus, about 1690, Miss Bernard. T.

Brutus, 1730, Voltaire. T.
Brutus (*Junius*), 1783, Alfieri. T. (translated by C. Lloyd, 1815).
Brutus (*Junius*), 1828, Andrieux. T.
Brutus (*Lucius Junius*) 1679, Lee. T.
Brutus (*Lucius Junius*), 1784, Duncombe. T.
Brutus and Cassius (1764–1811), Chénier. T. (See "Conspiracy of Brutus.")
Brutus, or the Fall of Tarquin, 1820., Payne. T.
Bubbles of the Day, 1842, Jerrold. C.
Buckingham, 1875, Wills. H.Pl.
Buffoon (*Sir Hercules*), 1622–1681, Lacy. C
Bull. (See "John Bull.")
Bury Fair, 1689, Shadwell. C.
Busiris, 1719, Young. T.
Bussy d'Ambois, 1607, Chapman. T.
Bussy d'Ambois, 1691, D'Urfey. T.
Busybody (*The*), 1708, Centlivre. C. (based on Dryden's *Sir Martin Marall*, 1667.)
By Royal Command, 19th cent., Stirling. C.O.

Cabal and Love, 1783, Schiller. T.
Cadi Dupé (*Le*), 1761, Monsigny. O.C.
Cælina, or L'Enfant du Mystère, 1800, Guilbert de Pixérécourt. Mel.
Cæsar and Pompey, 1631, Chapman. T.
Cæsar and Pompey, or Cæsar's Revenge, 1607.
Cain, 1821, Byron. Mys.
Caio Gracco, 1720, Leo. O. (See "Graechus.")
Caius Gracchus, 1815, Knowles. H.T.
Caius Graechus, 1825, Monti. H.T. (rendered into French by Duplissis, 1854; and into English by Lord John Russell, 1830).
Caius Marius, 1680, Otway. T. (This is Shakespeare's *Coriolanus* reset.)
Calandria (*La*), 1490, Bibbi. C. (the first Italian comedy).
Calaynos, 1848, G. H. Boker. T.
Caleb Quotem, * H. Lee.
Calife de Bagdad, 1799, Boieldieu. O.
Calisto, about 1679, Crowne. M.
Calistus, 1530, Anon. T.C.
Callisthène, 1780, Piron. T.
Calypso, 1779, Cumberland.
Calypso, 1803, Winter. O. (See "Graechus.")
Calypso and Telemachus (1677–1720), Hughes. O.
Camaraderie (*La*), 1837, Scribe. C.
Cambises (*King*), 1569, Preston. T. (Referred to by Shakespeare, 1 *Hen. IV.*, act ii. sc. 4.)
Cambyses, 1671, Settle. T.
Camcralzaman, 1848, James. Fy.C.
Camma, 1661, T. Corneille. T.
Camp (*The*), 1780, Sheridan. Mu.D.
Campaigners (*The*), or Pleasant Adventures in Brussels, 1698, D'Urfey. C.
Campaign, or Love in the East, 1783, Jephson. O.
Campaspê. (See "Alexander and Campaspê," "Cupid and Campaspê.")
Candidate (*The*) about 1781, Dent. F. (See "Rival Candidates.")
Capriees of a Lover (*The*), 1769, Goethe. C.
Capricious Lovers (*The*), 1764, R. Lloyd. C.O. (from the *Caprices d'Amour* of Favart).
Captain (*The*), 1613, Beaumont and Fletcher. C.
Captain Mario, 1577, Gosson. C.
Captifs (*Les*), 1635, Rotrou. C. (imitated from the *Captivi* of Plautus).
Captive (*The*), 1769, Biekerstaff.
Captive (*The*), 1839, Lewis. Mel.
Captives (*The*), 1723, J. Gay. T.
Captivi (B.C. 254–184). Plautus. C. (Latin.) Translated into blank verse by Messrs. Thornton, Rich, Warner and Colman, 1769–74. (See "Captifs.")
Captivity (*The*), 1728–1744, Goldsmith. Or.
Capuchin (*The*), 1776, Foote.
Caractaeus, 1759, Mason. D.Pm.
Caractaeus, 1808, Bishop. Pn.Bl.
Caravanne (*La*), 1783, Grétry. O.
Card of Fancy, 1601, Greene. C.
Cardinal (*The*), 1652, Shirley. D.
Cardinal Beaton, 1823, Tennant. T.
Careless Husband (*The*), 1704, Cibber. C.
Careless Shepherdess, 1656, T. G[offe]. T.C.
Carlos (*Don*), 1676, Otway. T.
Carlos (*Don*), 1787, Schiller. T.
Carmelite (*The*), 1785, Cumberland. T.
Carnival (*The*), 1663, Porter. C.
Carnival of Venice, 1781, Tiekell. C.O.
Cartesmunda, the Fair Nun of Winchester, 1655, Brewer. T.
Case is Altered (*The*), 1609, Jonson. C.
Casini (B.C. 254–184), Plautus. C. (Latin, based on a Greek comedy by Diphilos). Translated to blank verse by Messrs, Thornton, Rich, Warner and Colman, 1769–74.
Cassandre, 17th cent., Calprenède. T. (translated by Sir C. Cotterell, 1652).
Cassandre (1677–1758), Lagrange. O.
Cassius (1677–1758), Lagrange. T.
Caste, 1867, Robertson. C.
Castilian (*The*), 1853, Talfourd. T.
Castle of Andalusia, 1798, O'Keefe. C.O.
Castle of Sorento, * Heartwell. Mu.E.
Castle of Perseverance (*The*). One of the oldest Morality plays in the language.
Castle Speetre, 1797, Lewis. D.R.
Castor and Pollux, 1700, Bernard. O.
Cateh Him Who Can, 1808, Hook.
Caterino Conara, 1844, Donizetti. O.
Catherine Douglas, 1843, Helps. T.
Catherine Grey, 1837, Balfe. O.

Catherine of Heilbronn (1776–1811), Kleist. C.
Catiline, 1822, Croly. T.
Catiline's Conspiracy, 1611, Jonson. T.
Catiline's Conspiracy (1554–1623), Gosson. H.D.
Cato, 1713, Addison. T.
Caton d'Utique, 1715, Deehamps. O. (music by Vinci).
Catone in Utica, 1726, Metastasio. T. (music by Leo.)
Catspaw, 1850, Jerrold.
Ce qui Plait aux Femmes, 1860, Ponsard. C.
Ceechina (*La*), 1760, Piccini. O.
Celestina. (See "Spanish Bawd.").
Cenci (*The*) 1819, Shelley. T.
Cenerentola (*La*), 1817, Rossini. O.
Chabot, Admiral of France, 1639, Chapman. T.
Chaîne (*Une*), 1841, Scribe. C.
Châlet (*Le*), 1834, Adam. O.C. (libretto by Scribe).
Challenge for Beautie (*A*), 1606, Thomas Heywood. T.C.
Chanees (*The*), 1620 Fletcher (Beaumont died 1616). C. (altered by the Duke of Buckingham, and then by Garrick, to a farce).
Changeling (*The*), 1654, Middleton. T.
Changement d'Uniforme, 1836, Dennery. D.
Changes (*The*), 1633, Shirley. C.
Chanson de Fortunio, 1861, Offenbach. O.Bf.
Chaperon Rouge (*Le*), 1818, Boieldieu. O.
Chapter of Accidents (*The*), 1780, Miss Lee. C.
Charity, 1874, Gilbert. Pl.
Charlatanisme (*Le*), before 1822, Scribe. Pt.Pc.
Charles I., 1750, Havard. H.D.
Charles I., 1828, E. Cobham Brewer. H.T.
Charles I., 1830, Miss Mitford. H.D.
Charles I., 1853 Gurney. H.Pl. (See "Cromwell.")
Charles I., 1872, Wills. H.Pl.
Charles II., 1849, Macfarren. O.
Charles II (1792–1852), Payne. D.
Charles VI., 1841, Halévy. O. (libretto by Delavigne).
Charles VII., 1831, Dumas. H.D.
Charles IX., 1789, Chénier. H.D.
Charles XII., 1826, Planché. H.D.
Charles le Téméraire, 1814, Guilbert de Pixérécourt. D.
Charlotte Corday, 1850, Ponsard. T.
Chasse à St. Germain, 1860, Deslandes. D.
Chaste Mayd in Cheapside (*The*), 1620, Middleton. C.
Chastelard, 1865, Swinburne. T.
Châtelet (*Mde. du*), about, 1834, Anecelot. V.
Chatterbox (*The*), 1857, W. B. Jerrold. C.
Cheats of Scapin, 1677, Otway. F. (from Molière's *Fourberies de Scapin*, 1671. C.).
Cheekmate (1830–1877), Halliday.
Chefe Promises of God unto Man, 1538, Bale. Mir.Pl.
Chereheuse l'Ésprit (*La*), 1710–1792, Favart. O.C.
Cheshire Comics, 1730, S. Johnson. C.
Chester Mysteries (24). The oldest dramatic works in the language. Ascribed to R. Heyden, who died 1363.
Chevalier à-la-Mode, 1652, Dancourt. C.
Chien de Montargis (*Le*), 1814, Guilbert de Pixérécourt. D.
Chiens du Mont St. Bernard, 1838, Antier. T.
Child of Nature (1753–1821), Inchbald. D.
Children of the Wood, 1815, Morton. C.
Chivalry, 1873, R. Lee. Pl.
Chloridia, 1630, Jonson. M.
Choephori, B.C. 458, Æschylus. T. (Greek). Translated by Potter, 1777; Buckley 1849, Plumptre, 1869.
Cholerie Man, 1775, Cumberland. C.
Chosroes, 1649, Rotrou. T.
Christabel, 1816, Coleridge. D.
Christian Slave (*The*), 1855, Mrs. Beecher-Stowe. T. (*Uncle Tom's Cabin* dramatized).
Christian turned Turke (*A*), 1612, Dayborn. Pl.
Christine, 1830, Dumas. H.Pl.
Christine à Fontainebleau, 1829, Soulié. D.R.
Christine en Suède, 1829, Brault. H.Pl.
Christmas, 1616, Jephson.
Christo Triumphante (*De*), 1551, J. Foxe. T. (Latin), translated, 1579.
Christophe Colomb, 1815, Guilbert de Pixérécourt. D.
Chroniele History of Leir, King of England 1578, Anon. H.Pl. (This was the quarry of Shakespeare's *King Lear.*)
Chrononhotonthologos, 1734, Carey. MockT.
Cid (*The*), 1621, Guilhelm de Castro. T.
Cid (*The*), 1636, Corneille. T. (an adaptation of the above; translated 1714, by J. Ozell; 1802, by a "Captain").
Cid (*The*), 1637, J. Rutter. T.C.
Cid (*The*), or the Heroie Daughter, 1714, J. Ozell. T.
Cinna, 1639, Corneille. D.H.
Cinna's Conspiracy, 1740, T. Cibber. T.
Cinthia's Revels. (See "Cynthia's Revels.")
Cinthia's Revenge, 1613, Stephens. C.
Circassian's Bride (*The*), 1809, Bishop. O.
Ciree, 1677, C. Davenant. T.
Ciro Riconoseiuto, 1739, Leo. O.
Cistellaria, or The Casket Comedy (B.C. 254–184). Plautus. C. (Latin, adapted from a Greek play by Menander). Translated into blank

verse by Messrs. Thornton, Rich, Warner and Colman, 1769–74.
Citizen (*The*), 1761, Murphy. F.
Citizen General (*The*), 1793, Goethe. C.
City Heiress (*The*), 1682, Mrs. Behn. C.
City Madam (*The*), 1659, Massinger. C.
City Match, 1639, Mayne. C.
City Nightcap (*The*), 1661, R. Davenport. T.C. (a dramatized version of the *Curious Impertinent* in "Don Quixote," welded on a tale of the "Decameron," day vii., nov. 7).
City Politics, 1672, Crowne. C.
City Ramble (*The*), 1712, Settle. C.
City Witt (*The*), 1653, Brome. C.
City of the Plague, 1816, Wilson. D.Pm.
Civil Wars of Henry VI., 1724, T. Cibber. H.T.
Clandestine Marriage, 1766, Colman the Elder and Garrick. C. (based on *The False Concord*, by Townley, 1760).
Claracilla, 1641, Killigrew. T.C.
Clari, the Maid of Milan, 1822, Payne. Mu.D. (music by Bishop).
Clavijo, 1774, Goethe. D. (translated 1798).
Clementina, 1774, Kelly. T.
Clemenza di Tito, 1734, Metastasio. O. (music by Leo).
Clemenza di Tito, 1754, Glück. O.
Clemenza di Tito, 1791, Mozart. O.
Cleomenes, 1692, Dryden and Sothern.
Cleone, 1740, Dodsley. T.
Cleonice, 1775, Hoole. T.
Cleopatra, 1594, Daniel. T.
Cleopatra, 1639, May. T.
Cleopatra, 1773, acted 1775, Alfieri. T. (translated by C. Lloyd, 1815).
Cléopâtre, 1630, Mairet. T.
Cléopâtre, 17th cent., Calprenède. T. (translated by R. Loveday, 1668).
Cléopâtre, 1750, Marmontel. T.
Cléopâtre, Captive, 1550, Jodelle. T.
Clifford, 1817, Clifford. T.
Clitandre, 1632, Corneille.
Closerie des Genêts (*La*), 1846, Soulié. D.
Clotilde, 1832, Soulié. T.
Clouds (*The*), B.C., 423, Aristophanes. C. (Greek). Translated by Stanley, 1687; White, 1759; Cumberland, 1797; Mitchell, 1820–22; Hickie, 1853; Rudd, 1867.
Clytemnestra, 1823, Beer. T.
Cobbler's Prophecy (*The*), 1594, Wilson. D.
Cocalus, B.C. 387, Aristophanes. C. (Translated by Mitchell, 1820–22; Hickie, 1853; Rudd, 1867.)
Cocu Imaginaire, 1660, Molière.
Cœlum Britannicum, 1633, Carew. M.
Coffee-house Politicians, 1732, Fielding. C.
Colinette à la Cour (1774–1826), Grétry. O.
Colleen Bawn, 1860, Boucicault. C.
Columbus, 1798, Morton. H.Pl.
Combat of Love and Friendship (*The*), 1654, Mead. C.
Combat of the Tongue, 1607, Brewer. C. (Cromwell acted the part of *Tactus* in this play.)
Comédienne (*La*), 1816, Andrieux. C.
Comédiens (*Les*), 1819, Delavigne. C.
Comedy of Errors, 1593, Shakespeare. C. (first mentioned 1598).
Comical Gallant, 1702, Dennis. C. (This is *The Merry Wives of Windsor*, by Shakespeare, 1596, new set.)
Comical Hash (*The*), 1625–1673, Margaret, duchess of Newcastle. C.
Comical History of Don Quixote, in three parts, 1694–96, D'Urfey. C.
Comical Lovers (*The*), 1671–1757, C. Cibber. C.
Comical Revenge, or Love in a Tub, 1664, Etherege. C.
Commissary (*The*), 1765, Foote. F.
Committee (*The*), 1670, Howard. C. (See "Honest Thieves.")
Common Conditions, 1576, * C.
Commonwealth of Women (*The*), 1686, D'Urfey. T.C. (based on Fletcher's *Sea Voyage*).
Complaint of Rosamond (1562–1619), Daniel. T.
Comte d'Ory (*Le*), 1828, Scribe. C.
Comtesse d'Escarbagnas, 1672, Molière. C.
Comus, 1634, Milton. M. (music by Lewes).
Comus, 1738, Arne. O.
Confederacy (*The*), 1705, Vanbrugh. C.
Confederates (*The*), 1717, Jos. Gay. F.
Confederates (*The*), about 1720, Breval. Sat.D.
Conflict of Conscience, 1581, Woodes. Mo.
Conquest of China, 1676, Settle. T.
Conquest of Granada, 1672, Dryden. T.
Conrad, 1772, Magnocavallo. Pr.T.
Conscience, or The Bridal Night, 1823. Haynes.
Conscious Lovers (*The*), 1722, Steele. C.
Conseiller Rapporteur (*Le*), 1841, Delavigne. C.
Conspiracy (*The*), 1638, H. Killigrew. T.
Conspiracy (*The*), 1796, Jephson. T. (Metastasio's *Clemenza di Tito*).
Conspiracy of Brutus, 1691, Antoni. T. (See "Julius Cæsar.")
Conspiracy of the Pazzi, 1783, Alfieri. T. (translated by C. Lloyd, 1815).
Constant Couple (*The*), 1700, Farquhar. C.
Constant Maid (*The*), 1640, Shirley. C. (altered into *Love will find out a Way*, 1661).
Contention (*The*), 1640, Shirley. C.
Contention between Liberality and Prodigality, 1602 (?) Greene. Mo.

Contention between the Houses of Lancaster and York, 1600. Anon. H.Pl. (Shakespeare's part ii. of *Henry VI.*, published 1623, is very like it indeed.)
Contes de la Reine de Navarre *(Les)*, 1850, Scribe and Legouvé.
Contested Election (*The*), 1859, Tom Taylor.
Contract (*The*), 1780, T. Franklin. C.
Contrivances (*The*), 1715, Carey. Bd.F.
Convict (*The*), 1816, J. Wilson. D.Pm.
Convivado de Piedra, 1626, Tirso de Molino, whose name was Tellez. C. (This is the original of all the *Don Juans.*)
Cool as a Cucumber, 1851, W. B. Jerrold. F.
Cophte (*The Grand*), 1792, Goethe. C.
Coquette (*The*), 1706–1767, Molloy. .C
Coquette du Village, 1715, Dufresny. C.
Corésus et Callirhoe, 1696, Lafosse. T.
Coriolan, 1781, Laharpe. T.
Coriolanus, 1610, Shakespeare. T. (See "Invader of His Country.")
Coriolanus, 1723, founded on Haym's drama of *Cajo Marzio Coriolano*, music by Attilo Ariosto.
Coriolanus, 1749, Thomsen. T.
Cornelia, 1594, Kyd. T. (from Garnier's tragedy *Cornélie*).
Cornélie, 1591, Garnier. T. (see above).
Cornélie, 1768, Henault and Fusher. T.
Cornette Jaune, 1864, Carmouche. C.
Coronation (*The*), 1640, Shirley. C.
Corsaire (*The*), 1856, Adam. B.
Corsican Brothers, 1848, Boucicault. D.
Corsicans, 1799. D. (from Kotzebue).
Cosa Rara (*La*), 1786, Martini. O. (The English version is called *The Siege of Belgrade.*)
Cosi Fan Tutte, 1788, Mozart. O.
Cosmo de Medici, 1837, Horne. T.
Costlie Whore (*The*), 1633, Anon. C.
Count Egmont, 1788, Goethe. T.
Count of Burgundy, 1798, Anne Plumtree. Pl. (from Kotzebue).
Count of Narbonne, 1781, Jephson. T. (Walpole's *Castle of Otranto* dramatized).
Counterfeit Presentment. 1876, Howells. C.
Counterfeits, 1677, Leanerd. C.
Countess of Salisbury, 1767, Hartson. T.
Country Attorney, 1793, Cumberland. C.
Country Captain (*The*), 1649, duke of Newcastle. C.
Country Girle (*The*), 1647, Brewer. C.
Country Girl (*The*), 1716–1779. Garrick. C. (altered from *The Country Wife*).
Country House, 1715, Vanbrugh. F.
Country Innocence, 1677, Leanerd. C. (a plagiarism of *The Country Girle*).
Country Wake (*The*), 18th cent., Dogget. C.
Country Wife, 1675, Wycherly. C. (largely borrowed from *L'Ecole des Maris* and *L'Ecole des Femmes*, by Molière, *q.v.*).
Courageous Turk (Amurath I.), 1632, Goff. T.
Courier of Lyons, 1852, Stirling. D.
Couronne de Bluets, 1836, Houssaye.
Court Beauties, 1835, Planché. C.
Court Beggar (*The*), 1653, Brome. C.
Court Secret (*The*), 1653, Shirley. C.
Courtley Nice (*Sir*), 1685, Crowne. C.
Courtly Masque (*A*), 1620, Middleton. M.
Covent Garden, 1632, printed 1638, Nabbes. C.
Covent Garden Weeded, 1653, Brome. C.
Coventry Plays (*The*), in MS.., 1468.
Covivando de Piedro. (See "Convivado," etc.)
Coxcomb, 1612, Beaumont and Fletcher. C.
Cozeners (*The*), 1774, Foote. F.
Creation (*The*), 1798, Haydn. Or.
Creatures of Impulse, 19th cent., Gilbert.
Creole (*The*), 1815–1874, C. S. Brooks. D.
Creusa, 1754, Whitehead. T.
Crispin Gentilhomme (1640–1685), Ant. J. Montfleury. C.
Critic (*The*), 1779, Sheridan. F. ("Sir Fretful Plagiary" is meant for Cumberland.)
Critique (*La*), 1662, Molière. C.
Crochets du Père Martin (*Les*), 1858, Cormon and Grange. (This is the original of Oxenford's *Porter's Knot*, and Boucicault's *Daddy O'Dowd.*)
Crociato in Egitto (*Il*), 1825, Meyerbeer. O.
Crœsus, 1604, Alexander, earl of Stirling. T.
Crœsus, 1845, Richards. T.
Cromwell (*Lord*), 1602, Anon. H.Pl.
Cromwell, 1827, Victor Hugo. H.Pl. (See "Charles I.")
Cromwell, 1847, Richards. H.Pl.
Cross Purposes, 1842, O'Brien. F.
Crown Diamonds, 1842 (English version of *Diamants de la Couronne*, *q.v.*).
Crowne for a Conqueror (*A*), 1639, R. Davenport. D.
Cruel Brother (*The*), 1630, Davenant. T.
Cruel Gift, 1707, Centlivre.
Crutch and Toothpick, 1879, Sims. B.
Cry (*The*), 1754, Mesd. Fielding and Collier. D.Fab.
Cuck Queanes, etc., 1824, Percy. C.
Cuculio, or the Hood (B.C. 254–184), Plautus. C. (Latin). Translated into blank verse by Messrs. Thornton, Rich, Warner and Colman, 1769–74.
Cunning Lovers (*The*), 1654, Brome. C.
Cup (*The*), 1881, Tennyson. T.
Cupid and Campaspê, 1583, Lyly. L.D.

Cupid and Death, 1653, Shirley. M.
Cupid and Psyehê, 19th cent., Miller. L.D.
Cupid in Waiting, 1871, W. B. Jerrold. C.
Cupid's Revenge, 1615, Beaumont and Fletcher. C. (The quarry of this play was Sidney's *Arcadia*.)
Cure for a Cuckold (*A*), 1661, Webster and Rowley. C.
Cure for Romance, 1819, Thomson. C.
Cure for the Heartache, 1811, Th. Morton. C.
Cure of Saul, 1770, Arnold. O.
Curfew (*The*), 1770–1804, Tobin. Pl.
Custom of the Country, 1647, Beaumont and Fletcher. T.
Cutter of Coleman Street, 1663, Cowley. C.
Cyclops (B.C. 480–407), Euripides. Sat. D. (Greek). Translated by Potter, 1781; Wodhull, 1782; Shelley; with Buckley's prose translation in Bohn's series.
Cymbeline, 1605, Shakespeare. T.
Cymon (1716–1779), Garrick. D.R.
Cymon and Iphigenia (1631–1701), Dryden.
Cynthia and Cyrus, 1768, Hoole. T.
Cynthia and Endymion, 1697, D'Urfey. D.O.
Cynthia's Revels, 1600, Jonson. Sat.C.
Cyril's Success, 19th cent., H. J. Byron.
Cyrus the Great, 1696, Banks. T.

Daddy O'Dowd, 19th cent., Boucicault. I.D. (See "Crochets du Père Martin.")
Daisy Farm (*The*), 1871, H. J. Byron. Dom.D.
Dame Blanche (*La*), 1829, Boieldieu. O.C. (libretto by Scribe).
Dame Médecin (*La*), 1640–1685, Ant. J. Montfleury. C.
Dame Voilée, 1838, Balfe. O.
Dame aux Camélias, 1848, Dumas *fils*. C.
Dames Capitaines, (*Les*), 1857, Reber. O.
Damoiselle, 1653, Brome. C.
Damoiselle à Marier (*La*), before 1822, Scribe.
Damoiselles à-la-Mode, 1667, Fleeknoe. C.
Damon and Pythias, 1571, R. Edwards. T. (See "Ferrex and Porrex.")
Damon and Pythias, 1825, Banim. Pl.
Dancing Devils (*The*), 1724, E. Ward. C.
Dan'l Druce, 1878, Gilbert. D.
Daphne and Amintor, 1765, Bickerstaff.
Daranes, 1743, Hill.
Darius (*King*), 1565, Anon. Mir. Pl.
Darius, 1603, published 1607, Lord Stirling. T.
Dark Glen of Ballyfoill (*The*), 19th cent., Stirling. I.D.
Daughter (*The*), 1836, Knowles. D.
Daughter of St. Mark, 1844, Balfe. O.
Daughter of the Isles, 1861, Leslie. O.
Daughter of the Stars (*The*), 1815–1874, C. S. Brooks. D.
Daughter to Marry (*A*), 1828, Planché. C.
David (1724–1803), Klopstock. S.D.
David, 1834, Neukomm. Or.
David (*King*), 1874, Armstrong. T.
David Garrick. (See "Garrick.")
Days of Jezebel (*The*), 1872, P. Bayne. H.D.
Days of Yore, 1796, Cumberland. C.
De Christo Triumphante, 1551, Foxe. S.D.
De Montfort, 1798, Baillie. T.
De Paris à Corbeil, etc., 1854, Demolière. C.
Deaf and Dumb, 1785, Holcroft. H.D.
Death Fetch, 1830, Horne. D.
Death of Adam (1724–1803), Klopstock. S.D.
Death of Marlowe, 1838, Horne. T.
Death of Nero, 1690, Pechantre. T.
Death of Robert, Earl of Huntington, in two parts, 1601, Heywood. Pl. (See "Robin Hood.") This play is by some attributed to Ant. Munday and Chettle.
Death's Jest-book, or the Fool's Tragedy, 1850, Beddoes. D.
Debates in the Police Friend, Herz. V.
Debauchee (*The*), 1677, Mrs. Behn. C.
Deborah, 1733, Handel. Or.
Deformed Transformed, 1824, Byron. D. (founded partly on *The Three Brothers*, a novel, and partly on Goethe's *Faust*).
Dégel (*Le*), 1864, Sardou.
Delinquent (*The*), 1765–1841, Reynolds. C.
Demafoonte, 1719, Metastasio. O. (music by Leo).
Demetrio, 1731, Metastasio. O. (music by Caldara).
Demetrio, 1742, Glück. O.
Démocrite, 1700, Régnard. C.
Démophon, 1791, Cherubini. O.
Dependant (*The*), 1798, Cumberland. C
Dépit Amoreux, 1654, Molière. C.
Der Freischütz, 1822, Weber. O. (libretto by Kind).
Dervis (*Le*), 1811, Scribe. O.
Desert Flower (*The*), 1863, Wallace. O.
Desert Island (*The*), 1760, Murphy. D.Pc. (from Metastasio).
Deserted Daughter, 1785, Holcroft. C. (altered into *The Steward*).
Deserter (*The*), 1770, Dibdin. Mu.D. (from (*Le Déserteur*).
Déserteur (*Le*), 1769, Sedaine. C.O. (music by Monsigny).
Destruction of Jerusalem, 1677, Crowne. T. (Milman wrote *The Fall of Jerusalem*, 1820. Cl.T.).
Destruction of Troy (*The*), 1679, Banks. T.
Deuce is in Him, 1763, Colman the Elder. F.

Deux Amis (*Les*), 1770, Beaumarchais. D.
Deux Aveugles (*Les*), 1855, Offenbach. O.Bf.
Deux Billets (*Les*), 1779, Florian. C.
Deux Hommes pour un Placard, 1860, Desarbres. F.
Deux Journées, 1800, Cherubini. O.
Deux Jumeaux de Bergame, 1781, Florian. C.
Deux Papas Très-Bien, 1845, Labiche. C.
Deux Précepteurs, before 1822, Scribe. Pt.Pc.
Devil of a Wife (*The*), 1686, Jevon. C.
Devil to Pay (*The*), 1731, Coffey. Bd.F.
Devil upon Two Sticks, 1768, Foote. F.
Devil's an Ass (*The*), 1616, Jonson. C.
Devil's Charter, 1607, Barnes. T. (chief character Pope Alexander VI.).
Devil's Law-Case, 1613, Webster. C.
Devil's Opera (*The*), 1838, Macfarren. O.
Devin du Village (*Le*), 1652, words and music by Rosseau. Opta.
Diable à l'Ecole, 1842, Boulanger. C.O.
Diable à Quartre (*Le*), 1756, Sedaine. C.O.
Diamants de la Couronne (*Les*), 1841, Auber. O. (See "Crown Diamonds.")
Diane et Endymion, 1787, Piccini. O.
Dido, 1734, Reed. T.
Dido, 1783, Marmontel. O. (music by Piccini).
Dido, Queen of Carthage, 1594, Marlowe and Nash. T.
Dido and Æneas, 1657, Purcell. O.
Dido and Æneas, 1727, D'Urfey. D.E.
Didone Abbandonata, 1724, Metastasio. O. (music by Sarro and Vinci).
Die Zauberflöte. (See "Zauberflöte.")
Dieu et la Bayadère, 1830, Scribe. O.
Dinorah, 1859, Meyerbeer. O.
Dioclesian, 1690, Purcell. O.
Diogenes and His Lantern, 1849, Taylor. C.
Dione, 1720, J. Gay. P.T.
Dionysius, 1748, Marmontel. T. (*Denys le Tyrant*).
Diplomate (*Le*), 1827, Delavigne and Scribe. Pt.Pc.
Disappointed Gallant (*The*), 1738, A. Thomson. Bd.O.
Disappointment (*The*), 1684, Southerne. C.
Discarded Son (*The*), 1854, Godfrey. C. (This is an English version of *Un Fils de Famille;* see "The Queen's Shilling.")
Discontented Colonel, 1638, Suckling. C.
Discovery (*The*), 1763, Mrs. Sheridan. C.
Disobedient Child (*The*), 1575, Ingeland. Mo.
Distrait (*Le*), 1697, Régnard. C.
Distressed Mother (*The*), 1725, Philips. T. (Racine's tragedy *Andromaque* Anglicized).
Distressed Wife (*The*), 1743, J. Gay. C.
Diversions of the Morning, 1747, Foote. F.
Divine Olimpiade, 1719, Metastasio. O. (music by Leo).
Divorce (*The*), 1805, Alfieri. C. (translated by C. Lloyd, 1815).
Djengis Khan ou La Conquête de la Chine, 1837, Anicet Bourgeois. T.
Dr. Last in His Chariot, 1769, Foote and Bickerstaff. F. (based on *Le Malade Imaginaire*, by Molière, 1673).
Dr. Magnus, 1864, Cormon. D.
Dodypoll (*Dr.*), 1600, Lyly. Pl.
Dog of Montargis, 1815. Mel. (an English version of the *Chien de Montargis*, of Guilbert de Pixérécourt). (There is another French drama, called *Le Chien d'Aubry*, on the same subject.)
Doigts de Fee (*Les*), 1858, Scribe and Legouvé. O.C.
Domino Noir (*Le*), 1837, Auber. O.C. (libretto by Scribe). (See "Black Domino.")
Don Cæsar de Bazan, 19th cent., Boucicault.
Don Carlos, 1676, Otway. T.
Don Carlos, 1787, Schiller. T. (translated by Calvert, 1836).
Don Carlos, 1822, Lord J. Russell. T.
Don Carlos, 1844, Michael Costa. O.
Don Carlos, 1867, Verdi. O.
Don Felix, 1714, Centlivre. C. (same as *The Wonder*).
Don Garcia, 1785, Alfieri. T. (translated by C. Lloyd, 1815).
Don Giovanni, 1787, Mozart. O. (libretto by L. da Ponte). Sir H. Bishop recast this opera. (See "Giovanni" and "Convivado.")
Don Juan, 1665, Glück. O.
Don Juan, 1665, Molière. C. (imitated from the "Convivado," *q.v.*).
Don Juan, 1673, Thomas Corneille. C. (from the Spanish comedy "Convivado," *q.v.*).
Don Juan, 1802, Kalkbrenner. O.
Don Juan d'Autriche, 1835, Delavigne. C.
Don Pasquale, 1843, Donizetti. O.
Don Pédre, 1857, Cormon. D.
Don Pedro, 1795, Cumberland. D.
Don Pedro de Portugal, 1828, Gil y Zarate. D.
Don Quixote, 1846, Macfarren. O.
Don Quixote in England, 1736, Fielding. C.
Don Sebastian, 1690, Dryden. T.
Don Sebastiano, 1843, Donizetti. O.
Donna Diana, 1864, W. Marston. C.
Donna del Lago (*La*), 1821, Rossini. O.
Doom of Devorgoil, 1829, Sir W. Scott. Pl.
Dot., 19th cent., Boucicault.
Double Dealer (*The*), 1694, Congreve. C.
Double Deceit (*The*), 1736, W. Popple. C.
Double Disguise (*The*), 1783, Murdoch. C.

Double Falsehood, 1728, Theobald. T.
Double Gallant, 1707, Cibber. C.
Double Marriage, 1647, Beaumont and Fletcher.
Double Veuvage, 1701, Dufresny. C.
Double or Quits, (See "Quitte," etc.)
Doubtful Heir (*The*), 1652, Shirley. C.
Douglas, 1756, Home. T. (based on the tale of *Gil Morice*).
Dowager (*The*), 1803–1878, C. J. Mathews.
Dragon of Wantley, 1737, Carey. B.O. (Its sequel is called *Margery, or The Dragoness*).
Dragons de la Reine, 1841, Decourcelle. C.
Dragoons (*The*), 1879, Hersee. (This is an English version of *Des Dragons de Villars*, a comic opera by Maillart.)
Drama of Exile, 1850, E. B. Browning.
Dramatist (*The*), 1789, Reynolds, C.
Drames du Cabaret, 1864, Dumanoir. D.
Dream at Sea, before 1838, Buckstone. Mel.
Dream of Scipio (*The*), 1797, Olivari. F. (from Metastasio).
Dreams (1829–1871), Robertson. C.
Drink, 1879, C. Reade. D. (from *L'Assommoir*, by M. Zola, 1878).
Druid, or The Vision of Fingal, 1815, Thomson.
Drummer (*The*), 1715, Addison. C. (founded on a tradition of Hurstmonceux House).
Duchess de la Vallière, 1836, Lytton. T.
Duchess of Guise, 1838, Flotow. O.
Duchess of Malfy, 1623, Webster. T.
Duenna *The*), 1775, Sheridan. Op.C. (music by Linley).
Duke of Braganza, 1785, Jephson. T.
Duke of Guise, 1682, Dryden. T.
Duke of Lerma, 1665, Sir Robert Howard.
Duke of Millaine, 1623, Massinger. T.
Duke's Mistress, 1638, Shirley.
Dulcamara, 1866, Gilbert. D.P.
Dumb Knight, 1608, Machin. C.
Dumb Lady, 1672, Lacy. C.
Dundreary Married and Done for (*Lord*), 1859, H. J. Byron and Sothern. C. (See "Our American Cousin.")
Dupe (*The*), 1765, Mrs. Sheridan. C.
Dupe. (See "Who's the Dupe?")
Duplicity, 1781, Holcroft. C.
Dutch Courtesan (*The*), 1605, Marston. C. (Revived in 1680, and called *The Revenge*. Revived again in 1746, and called *The Vintner Tricked*.)
Dutch Lover (*The*), 1673, Mrs. Behn. C.

Earl Godwin, 1796, Anne Yearsley. T.
Earl of Essex (1610–1663), La Calprenède. T.
Earl of Essex, 1678, Th. Corneille. T. (*Essex*).
Earl of Essex, 1682, Banks. T.
Earl of Essex, 1753, Jones. T.
Earl of Essex, 1760, Brooke. T.
Earl of Gowrie (1785–1862), White. Pl.
Earl of Huntingdon. See ("Death of Robert. . .")
Earl of Warwick, 1767, Dr. T. Franklin. T. (See "Warwick.")
Earl of Westmoreland, 1748, H. Brooke. T.
East Indian, 1800, Lewis. C. (from Kotzebue).
Eastward Hoe! 1605, Jonson, Chapman, etc. Sat.D. to ridicule the Scotch. (Revived by Tate, and called *The Cuckold's Haven*, 1685. Revived again by Mrs. Lennox, and called *Old City Manners*, 1777.)
Eccentric Love, 1799, Cumberland. C.
Echo et Narcisse, 1778, Glück. O.
Eclair. (See "L'Éclaire.")
Ecole. (See "L'École.")
Ecossaise (*L'*), 1764, Voltaire. C. (in which Fréron is gibbeted).
Edgar, the English Monarch, 1677, Thomas Rymer. H.Pl.
Edith (1740–1809), Downman. T.
Edward I., 1593, Peele. H.Pl.
Edward II., 1592, Marlowe. H.T. (Shakespeare's *Richard II.* is in imitation of it, 1597).
Edward IV., in two parts, 1600, Thomas Heywood. H.Pl.
Edward and Leonora, 1739, Thomson. T.
Edward the Black Prince, 1640, Shirley. H.T.
Edwin (1678–1755), Jefferys. T.
Edwin and Elgitha, 1795, Mad. D'Arblay. T.
Edwin, the Banished Prince, 1784, Douglas. T.
Edwin the Fair, 1843, Taylor. H.D.
Egmont (*Count*), 1788, Goethe. T.
Elavi, 1816, Bishop. O.
Elder Brother, 1637, Fletcher. C.
Election (*The*), 1774, Andrews. Int.
Election of the Managers (*The*), 1784, G. Colman. D. Skit.
Electra, about B.C. 439, Sophocles. T. (Greek). Translated by C. W[ase], 1649; L. Theobald, 1714; G. Adams, 1729; Potter, 1788; Dale, 1824; Plumptre, 1865.
Electra, B.C. 413, Euripides. T. (Greek). Translated by Potter, 1781; Wodhull, 1782.
Electra, 1714, Theobald. T.
Elfrid, or The Fair Inconstant, 1710, Hill.
Elfrida, 1752, acted 1753, Mason. T.
Elfrida, 1856, Balfe. O.
El Hyder, * Barrymore. G.E.Mel.S.
Eli, 1855, M. Costa. Or.
Elijah, 1846, Mendelssohn. Or.
Elisa, 1794, Cherubini. O.
Elisca (1741–1813), Grétry. O.
Elixir d'Amour (*L'*), 1845, Donizetti. O.
Eliza (1710–1778), Dr. Arne. Op.

Ella Rosenberg, 1807, Kenney. C.
Ellen Wareham, about 1834, Buckstone. D. (written for Mrs. Yates).
Elmerick, 1739, Lillo. T.
Eloisa, 1786, Reynolds. C.
Elves (*The*), 1835, Heiberg. Fy.C.
Elvira, 1760, Mallet. T.
Emilia Galotti, 1772, Lessing. T.
Emma, 19th cent., Herz. D.
Emma di Resburgo, 1820, Meyerbeer. O.
Empedocles on Etna, 1853, M. Arnold. D.Pm.
Emperiques (*Les*), 1698, De Brueys. C.
Emperor of the East, 1632, Massinger.
Emperor of the Moon, 1687, Mrs. Behn. C.
Empress of Morocco, 1673, Settle. T.
Empress of Morocco, 1674, Duffett. T.
En Avant les Chinois! 1858, Labiche. C.
Enchanted Lovers (*The*), 1663, Lower. P.
Enchantress (*The*), 1849, Balfe. O.
Endimione, 1721, Metastasio. Mu.D.
Endymion, the Man in the Moon, 1591, J. Lyly. Myt.D.
Enfant du Peuple (*Un*), 1847, Labrousse. C.
Enfants d'Edouard (*Les*), 1833, Delavigne. H.D.
Engaged, 1877, Gilbert. F.C.
England in the Days of Charles II., 1877, Wills. C.
English Fleet (1739–1802), Arnold. Mu.D.
English Gentleman (*The*), 19th cent., H. J. Byron. C.
English Merchant, 1767, Colman. C.
English Moor (*The*), 1653, Brome. C.
English Rogue (*The*), 1668, Thompson. C.
English Rogue (*The*), 1671, Head. Ex.
English Princess, or Death of Richard III., 1667, Caryl. T.
English Travellers (*The*), 1633, Th. Heywood. C.
Englishman (*An*) in Paris, 1753, Foote. F.
Englishman (*An*) returned from Paris, 1756, Foote. F.
Englishmen for my Money, 1596, Haughton. C.
Enrico di Borgogna, 1818, Donizetti. O.
Enrico IV., 1834, Balfe. Op.
Enseignement Mutuel, 1846, Nus. C.
Envies de Mde. Godard, 1848, Carmouche. C.
Ephesian Matron (*The*), 1769, Bickerstaff.
Epicharis et Néron, 1793, Legouvé. T.
Epicœne, or The Silent Woman, 1609, Jonson. C.
Epidicus (B.C. 254–184), Plautus. C. (Latin). Translated into blank verse by Messrs. Thornton, Rich, Warner and Colman, 1769–74.
Epsom Wells, 1673, Shadwell. C.
Erechtheus, 1876, Swinburne. T.
Erigone (1677–1758), Lagrange. T.
Erik (*King*), 1876, Gosse. T.
Erik VII., 19th cent., Bojé. T.
Eriphyle, 1732, Voltaire. T
Erminia, or The Chaste Lady, 1665, Flecknoe. T.C.
Ernani [Hernani], 1830, Victor Hugo. R.T.
Ernani, 1841, Verdi. O.
Eselave de Camoëns, 1843, Flotow. O.
Esmeralda, 1833, Victor Hugo. R.D. (An English version by H. J. Byron.)
Esperidi (*Gli Orti*), 1722, Metastasio. O. (music by Porpora).
Esprit de Contradiction, 1700, Dufresny. F.
Essex. (See "Earl of Essex.")
Esther, 1689, Racine. S.T.
Esther, 1720, Handel. Or.
Estrella, 1865, Wallace. O. (left incomplete).
Esule di Granada, 1823, Meyerbeer. O.
Etéocle, 1799, Legouvé. T.
Etoile de Nord (*L'*), 1854, Meyerbeer. O. (libretto by Scribe).
Etoile de Seville (*L'*), 1842, Balfe. O.
Etourdis (*Les*), 1788, Andrieux. C.
Eugene Aram, 1873, W. G. Wills. D. (Lord Lytton's novel dramatized).
Eugénie, 1767, Beaumarchais. D.
Eugenie, One Drama of a Trilogy (1749–1832). Goethe. T.
Eumenides, B.C. 458, Æschylus. T. (Greek). Translated by Potter, 1777; Buckley, 1849; Dalton, 1868; Plumptre, 1869.
Eunuchus, or The Eunuch, B.C. 162, Terence. C (Latin). Translated by Bentley, 1726; Colman the Elder, 1765; Barry, 1857; etc.
Euphosine et Coradin, 1790, Hoffmann. O.C. (music by Méhul).
Euryanthe, 1825, Weber. O.
Eurydice, 1731, Mallet. T.
Evadne, or The Statue, 1819, Sheil (*The Traitor*, by Shirley, 1631, reset).
Evasion de Marie Stuart, 1822, Guilbert de Pixérécourt. D.
Evening's Love (*An*), 1668, Dryden.
Every Man (written in the reign of Edward IV.). Anon. Mo. (printed by Pynson).
Every Man in His Humor, 1596, improved 1598, Jonson. C. (Garrick reset this comedy.)
Every Man out of His Humor, 1599, Jonson. C.
Every one has His Fault, 1794, Inchbald. C. (realized £700).
Example (*The*), 1637, Shirley. C.
Excommunicated Prince (*The*), 1679, Bedlow. T.
Exiles of Siberia, 1789, Aude. D.
Extravagant Shepherd (The), 1654. T.R. (from Corneille).
Extremes, or Men of the Day, 1859, O'Rourke (*i.e.* E. Falconer).

Ezechias, 1564, Udal. S.D.
Ezio, 1728, Metastasio. O.

Fabii (*The*), 1573, Anon. H.Pl.
Facheux (*Les*), 1661, Molière. C.
Faded Flowers, 1874, A. W. A'Beckett. C.
Fair Anchoress of Pausilippo, 1640, Massinger. C.
Fair Circassian (*The*), 1720, Dr. Croxall. D.Pm. (This is *Solomon's Song* dramatized.)
Fair Circassian (*The*), 1749–1814, S. J. Pratt. T.
Fair Maid of the Exchange, 1607, Heywood.
Fair Maid of the Inn, 1647, Beaumont and Fletcher. C.
Fair One with the Golden Locks (*The*), 1843, Planehé.
Fair Penitent (*The*), 1703, Rowe. T. (quarried from *The Fatal Dowry* by Massinger).
Fair Quaker of Deal, 1617, Ch. Shadwell. C. (altered by Ed. Thompson).
Fair Quarrel, 1617, Middleton and Rowley. C.
Fair Rosamond. (See "Rosamond.")
Fair Rosamond, 1836, Barnett. H.O.
Fairy Knight (*The*), 19th cent., Ford and Dekker.
Faithful Friend, 1647, Beaumont and Fletcher.
Faithful Shepherdess, 1610, Fletcher. P. (in imitation of *Il Pastor Fido*, 1590, *q.v.*).
Faleon (*The*), 1879, Tennyson. V. (in one act). (The story is from Boccaccio's *Decameron*.)
Fall of Jerusalem, 1820, Milman. D.Pm. (Crowne wrote, in 1680, *The Destruction of Jerusalem*. T.)
Fall of Mortimer, 1731, Mortimer. H.Pl.
Fall of Portugal, 1808, Dr. Wolcot (Peter Pindar). T.
Fall of Robespierre, 1794, Coleridge. H.Pl.
Fall of the Giants, 1745, Glück. O.
False Alarms, 1807, Kenney. Opta. (music by King and Braham).
False Concord, 1760, Townley. C. (See "Clandestine Marriage.")
False Count (*The*), 1682, Mrs. Behn. C.
False Delicacy, 1763, Kelly. C.
False Friend (1672–1726), Vanbrugh. C.
False Impressions, 1796, Cumberland. C.
False One (*The*), 1619, Fletcher (Beaumont died 1616). T. (That is Cleopatra and J. Cæsar.)
False Shame, 1872, Marshall. C.
Falstaff, 1838, Balfe. O.
Falstaff's Wedding, 1766, Mortimer. H.Pl.
Famille Benoiton (*La*), 1865, Sardou. D.
Famille Poisson (*La*), 1633–1690, Poisson. C.
Famille Renneville (*La*), 1802, Demoliére. D.
Famille au Temps de Luther (*Une*), 1836, Delavigne. T.
Famille de Lusigny (*La*), 1830, Soulié. D.
Family Honors, 1878, Marshall. Pl.
Family Legend (*The*), 1810, Baillie. T.
Family of Love (*The*), 1608, Middleton. C.
Famous Victories of Henry V. (*The*), 1578, Anon. H.Pl. (This was the quarry of Shakepeare's *Henry V.*)
Fanatico per la Musica, 1799, Mayer. O.
Fancies Chaste and Noble, 1638, Ford. T.C.
Fancy's Festival, 1657, Jordan. M.
Fanisca, 1805, Cherubini. O.
Farinelli, 1837, Barnett. O.
Farm-House (*The*), 1757–1823, Kemble. F.
Farmer (*The*), 1788, Shield. O.
Farmer's Wife (*The*), 1780, Dibdin, junior. C.O.
Faro Table (*The*), 1770–1804, Tobin.
Fashion, 1845, Mowatt. C.
Fashionable Levites (1752–1820), Macnally. C.
Fashionable Lover (*The*), 1772, Cumberland. C.
Fast and Welcome, 1660, Massinger. C.
Fata Morgana, 1838, Heiberg. Fy.C.
Fatal Contract (*The*), 1653, Hemmings. T. (from the French).
Fatal Curiosity, 1736, Lillo. T.
Fatal Discovery, 1769, Home. T.
Fatal Dowry, 1620, Massinger and Field. T. (See "Fair Penitent.")
Fatal Extravagance, 1721, Mitchell. T. (altered by Hill, in 1746).
Fatal Falsehood, 1779, H. More. T.
Fatal Friendship (1679–1749), Mrs. Cockburn. T.
Fatal Love (1648–1724), Settle. T.
Fatal Marriage, 1692, Southerne. T. (See "Isabella, or the Fatal Marriage.")
Fatal Vision, 1716, Hill. T.
Fate of Villainy (*The*), 1730, T. Walker. T.
Father Baptiste, 19th cent., Stirling. D.
Father's Revenge (*A*), 1783, earl of Carlisle. T.
Faucon (*Le*), 1772, Sedaine. O.C. (music by Monsigny.
Faulkner, 1808, W. Godwin. T.
Faussaires Anglaises (*Les*), 1833, Cormon. D.
Fausse Magie (*La*), 1775, Marmontel. O. (music by Grétry).
Faust, pt., i., 1798; ii., 1828; Goethe. T. or rather a dramatic poem. (English versions by Leveson-Gower, 1823; A. Hayward, 1833; J. S. Blackie, 1834; Anster, 1835; R. Talbot, 1835; J. Birch, 1839; J. Hills, 1840; L. Filmore, 1841; MacDonald, 1842; Gurney, 1843; C. H. Knox, 1847; Sir W. Scott, 1851; Grant, 1868; Martin, 1870; Taylor, 1871; B. Bernard; Scoones, Swanwicke; etc.)
Faust and Marguerite, 1877, Boucicault.
Faust e Margherito, Gounod. O.
Faustus (*Dr.*), 1604, Marlowe. T.

Favorita, 1843, Donizetti. O.
Favorite of Fortune (*The*), 1866, W. Marston. C.
Fazio, 1815, Milman. T.
Fée Urgèle (*La*), 1749–1806, Favart. O.C.
Feigned Courtezan (*The*), 1679, Mrs. Behn. C.
Feinte par Amour (*La*), 1734–1780, Dorat. C.
Félix, 1777, Sedaine. O.C. (music by Monsigny).
Felix (*Don*). (See "The Wonder.")
Felton (*John*), 1852, Stirling. H.Pl.
Female Academy (*The*), 1624–1673, Margaret, duchess of Newcastle. C.
Female Dramatist, 1782, Colman. Mu.F.
Female Officer (1757–1823), Kemble. F.
Female Parricide (*The*), 1761, Crane. T.
Female Prelate (*The*), 1680, Settle T.
Female Volunteer (*The*), 1801, Hallorom. D.
Femme à Deux Maris (*La*), 1802, Guilbert de Pixérécourt. V.
Femme Jalouse (*La*), 1726, Joly. C.
Femme Juge et Partie (*La*), 1666, Montfleury. C. (reduced to three acts by Leroy, 1821).
Femmes et le Mérite des Femmes, 1824, Antier. C.
Femmes et le Secret, 1843, Déaddé. C.
Femmes Savantes (*Les*), 1672, Moliére. C.
Femmes Soldats (*Les*), 1809, Dartois. C.
Femmes Terribles (*Les*), 1858, Dumanoir. D.
Féneclon, 1793, Chénier. T. (An English version by Merry.)
Fernande, 1868, Sardou. C. (adapted by S. Edwards).
Ferrex and Porrex, 1561–62, Buckhurst. T. (called *Gorboduc* by Sir P. Sidney. The first three acts by Norton, the last two by Sackville Lord Buckhurst. First English tragedy). (See "Damon and Pythias" and "Ralph Roister Doister.")
Festin de Pierre. (See "Don Juan.")
Festus, 1839, Bailey. D.Pm.
Feudal Times (1785–1862), White. Pl.
Few (*The*), 1805, Alfieri. C.
Fidèle Berger (*Le*), 1837, Adam. O.C.
Fidelio, 1791, Beethoven. O.
Fiesco, 1783, Schiller. T.
Fiesco, 1850, H. Elliott. T.
Fiesque, 1824, Ancelot. T. (a French version of the above).
Figaro. (See "Mariage de..." and "Nozze...")
Filippo II., 1783, Alfieri. T. (translated by C. Lloyd, 1815).
Fille de Jephte, 1814, Meyerbeer. Or. (See "Jephte.")
Fille de l'Exile (*La*), 1819, Guilbert de Pixérécourt. D.
Fille des Bois, 1800, Weber. O.
Fille du Cid (*La*), 1840, Delavigne. T.
Fille du Diable, 1860, Thiboust. D.
Fille du Régiment, 1840, Donizetti. O.C.
Fille du Tambour-Major, 1879, Offenbach. C.Bf.
Filles de Marbre (*Les*), 1853, Barrière. D.
Fils de Famille (*Un*), 1853, Bayard and Bieville. C. (See "The Discarded Son.")
Fils de la Nuit, 1857, Sejour. D.
Fils du Diable, 1860, Déaddé. D. (See "Fille du Diable."
Fils Ingrats ou L'École des Pères, 1728, Piron. C.
Fils Naturel, 1757, Diderot. C.
Financier et le Savetier (*Le*), 1819–1880, Offenbach. O.Bf.
Fine Companion (*A*), 1633, Marmion. Pl.
Finestrina (*La*), 1805, Alfieri. C. (scene laid in hell), translated by C. Lloyd, 1815.
Finta Giardiniera (*La*), 1774, Mozart. O.
Fiole de Cagliostro (*La*), 1835, Brisebarre. D.
Firmilian, 1854, T. P. Jones (*i.e.* Aytoun). Sp.T.
First Floor (*The*), 1756–1818, Cobb. F.
First Impressions, 1813, H. Smith. C.
First Love, 1795, Cumberland. C.
Fleurette, 1833, Labrousse. C.
Flitch of Bacon, 1778, Dudley. Mu.F. (music by Shield).
Flitting Day (*The*), 19th cent., Herz. D.
Floating Island (*The*), 1655, Strode. T.C. (music by Lawes).
Florinda, 1699, Handel. O.
Flowers of the Forest, 1847, Buckstone. R.D.
Flying Dutchman, about 1830, Fitzball. Mel.
Flying Scud, 1866, Boucicault. D.
Folies Amoureuses, 1704, Régnard. C.
Follies of a Day (*The*), 1745–1809, Holcroft. C.
Follies of the Night, 1842, Planché. C.
Folly as it Flies (1765–1841), Reynolds. C.
Fond Husband (*The*), 1676, D'Urfey. C.
Fontainbleau, 1798, O'Keefe. C.
Fool made Wise, 1741, S. Johnson. C.O.
Fool of Quality (1633–1690), Poisson. C.
Fool turned Critic (*The*), 1678, D'Urfey. C.
Fool would be a Favorite, 1657, Carlell. Pl.
Fool's Opera, 1731, Aston, O.
Fool's Preferment (*The*), 1688, D'Urfey. C. (Fletcher's play *The Two Noble Kinsmen.* The songs are by Purcell.)
Fool's Revenge (*The*), 1859, Tom Taylor. H.D.
Fopling Flutter (*Sir*), 1676, Etherege. C. (second title of *The Man of Mode*).
Forced Marriage (*The*), 1770, Armstrong. T. (See "Mariage Forcé.")
Forest (*The*), 1616, B. Jonson.
For Love or Money (1830–1877), Halliday. C.
Forgery, 1832, Buckstone. Mel.
Formosa, 19th cent., Boucicault.

Fortresse du Danube (*La*), 1805, Guilbert de Pixérécourt. Mel.
Fortunate Isles (*The*), 1626, B. Jonson. M.
Fortunate Isles (*The*), 1840, Planché.
Fortunatus (*Old*), or the Wishing-Cap, 1600, Dekker. C.
Fortune by Land and Sea, 1655, Th. Heywood. T.C.
Fortune's Fool (1765–1841), Reynolds. C.
Fortune's Frolic, about 1800, Allingham. F.
Fortunes of Nigel, Sir W. Scott's novel, 1822, dramatized by A. Halliday.
Forza del Destino (*La*), 1869, Verdi. O.
Foscari (*I due*), 19th cent., Verdi. O.
Foscari (*The*), 1826, Miss Mitford. H.T.
Foscari (*The Two*) 1821, Byron. H.T.
Foul Play, 19th, cent., C. Reade and Boucicault.
Foundling (*The*), 1748, E. Moore. C.
Foundling of the Forest, * Dimond. Pl.
Four Elements (*The*), before 1536, Rastell. Int.
Four Fine Gallants, 1607, Middleton. C.
Four P's (*Palmer, Pardoner, Poticary, Pedlar*), 1530, printed 1569, J. Heywood. Int.
Four Plays in One, 1647, Beaumont and Fletcher. C.
Four 'Prentices of London, 1632, Heywood. H.Pl.
Four Sons of Aymon, 1843, Balfe. O.
Fourberies de Scapin, 1671, Molière. C. (See "Cheats of Scapin.")
Fox. (See "Volpone.")
Fra Diavolo, 1830, Auber. O.C. (libretto by Scribe). (Fra Diavolo, by H. J. Byron.)
Francesca da Rimini, 1816, Hunt. D.Pm.
Francis I., 1830, F. A. Kemble. H.Pl.
François I. à Madrid, 1826, Brifaut. T.
Fredolpho, 1818, Maturin.
Freethinker (*The*), 1774, Lessing. D.
Freischütz (*Der*), 1822, Weber. O. (libretto by Kind).
French Refugée (*The*), 1836, Mrs. S. C. Hall. Pl.
Friar Bacon and Friar Bungay, 1588, Greene. C. (first acted in 1591, first printed 1594).
Friendship in Fashion, 1683, Otway. C.
Frogs (*The*), B.C. 405, Aristophanes. C. (Greek). Translated by Dunster, 1812; Mitchell, 1820–22; Hickie, 1853; Rudd, 1867.
Frozen Deep (*The*), 1857, Wilkie Collins. D.
Fugitive (*The*), 1758–1803, J. Richardson. C.
Funeral, or Grief à-la-Mode, 1701, Steele. C.

Gabrielle de Vergy, 1768, De Belloy. T. (This is the story of Raval de Courcy and the Dame de Fayel, whose history was written by G. A. Crapelet, and published in 1829.)
Gageure Imprévue (*La*), 1772, Sedaine. C.
Galant Jardinier, 1667, Dancourt. C.
Galathea, 1592, J. Lyly. Pl.
Gallant (*The*), 1765, O'Keefe. C.
Gallants (*The*), 1696, G. Granville. C.
Galotti. (See "Emilia Galotti.")
Game at Chesse, 1624, Middleton. C.
Game of Life (*The*), 19th cent., J. Brougham. D.Pc.
Game of Love (*The*), 19th cent., J. Brougham. D.Pc.
Game of Speculation, 19th cent., Slingsby Laurence (*i.e.* G. H. Lewes). Adapted from Balzac's *Mercadet le Faiseur*. (See "Speculation.")
Gamester (*The*), 1637, Shirley. C. (Altered by C. Johnson into *The Wife's Relief*, 1711; *The Gamesters*, by Garrick, 1758; *The Wife's Stratagem*, by J. Poole, 1827. It was founded on a tale by Malespini.)
Gamester (*The*), 1709, Centlivre. T.
Gamester (*The*), 1753, E. Moore. T.
Gamesters (*The*), 1758, Garrick. C. (See above, "Gamester.")
Gammer Gurton's Needle, 1551, Mr. S. Master of Arts (said to be Bishop Still; but he was under nine years of age at the date given. It was printed in 1575, when Still was 32. This was our second comedy). (See "Roister Doister" and "Mesogonus.")
Garçon de Ferme (*Le*), 1861, Brisebarre. D.
Garrick (David), 1864, Robertson. C. (adapted from the French).
Gay Deceivers, 1804, Colman. F.
Gazza Ladra (*La*), 1817, Rossini. C.O.
Gemma di Vergi, 1835, Donizetti. O.
General (*The*), 1653, Shirley. T.C.
Generous Conqueror, 1702, Higgons.
Geneviève de Brabant, 1860, Offenbach. O.Bf.
Gentle Shepherd, 1725, Ramsay. P. (altered by Tickell in 1786).
Gentleman Cully (*The*), 1702, C. Johnson. Pl.
Gentleman Dancing-Master, 1673, Wycherly. C.
Gentleman Usher, 1606, Chapman. C.
Gentleman of Alsatia (*The*), 1688, Shadwell. C. (sometimes called *The Squire of Alsatia*).
Gentleman of Venice (*A*), 1655, Shirley. T.C.
Genvière, before 1822, Scribe. Pt.Pc.
George Barnwell, 1730, Lillo. T.
George Dandin, 1668, Molière. C.
George-a-Green, 1599, Greene. C. (a ballad bearing the same title is amongst Greene's *Dramatic Works*).
Geta, 1687, Pechantre. T.
Gibraltar, 1704, Dennis. D.
Gil Blas, 1750, E. Moore. C.

Gilded Age (*The*), 1874, Mark Twain and C. D. Warner. C.
Giovanni (*Don*), 1787, Mozart. O. (libretto by L. da Ponte). (See "Don Juan.")
Giovanni in London (1687–1770), Moncrieff. O.Ex.
Giovanni of Naples, 1839, Landor. (See "Don Giovanni.")
Giovanno-d'Arco, 1868, Verdi. O.
Gipsies Metamorphosed (*The*), * B. Jonson. M.
Gipsy Warning, 1838, Benedict. O.
Gisipus, 1842, Griffin. T.
Giralda, 1850, Adam. O.C.
Girl's Romance (*A*), 1879, Boucicault. D.
Girls (*The*), 1879, H. J. Byron. C.
Gisèle, 1841, Adam. B.
Giulio Sabino, 1781, Sarti. O.
Giulio Sabino, 1784, Cherubini. O. (a pupil of Sarti).
Giuseppe, 1732, Metastasio. O.
Giustino, 1712, Metastasio. T. (aged 14).
Give a Dog a Bad Name, * J. M. Morton. C.
Gladiateur, 1841, Altenheim. T.
Gladiator (*The*), 1803–1854, Bird. T.
Glass of Government (*The*), 1575, Gascoigne. T.C.
Glencoe, 1839, Talfourd. T.
Gli Orti Esperidi. (See "Orti. . .")
Goblins (*The*), 1636, Suckling. C.
Godly Queen Hester, 1561, Anon. Mir.Pl.
Goetz von Berlichengen, 1773, Goethe. H.D. (English versions by Rose d'Aguilar, 1795; Sir W. Scott, 1799.)
Going to the Bad, 1858, Tom Taylor. C.
Gold-Mine, or Miller of Grenoble, 1854, Stirling. D.
Golden Age (*The*), 1611, Th. Heywood. C.
Golden Branch (*The*), 1847, Planché.
Golden Fleece (*The*), 1845, Planché.
Golden Legend (*The*), 1851, Longfellow. D.Pm.
Golden Pippin, 1765, O'Hara.
Good-Natured Man (*The*), 1768, Goldsmith. C.
Good Soldier (*The*), about 1680, from R. Poisson.
Good for Nothing, 1851, Buckstone. C.D.
Gorbodue. (See "Ferrex and Porrex.")
Gotham Election, 1715, Centlivre. C.
Governor of Cyprus, 1703. Oldmixon.
Gracchus, 1792, Chénier. T. (See "Caio Gracco.")
Gracchus (*Caius*), 1815, Knowles. H.T.
Gracchus (*Caius*), 1825, Monti. H.T.
Grand Duchesse de Gérolstein (*La*), 1867, Offenbach. O.
Grasshopper (*The*), 1877, Hollingshead. C. (from the French).
Grateful Fair (*The*), 1747, C. Smart. Pl.
Grateful Servant, 1630, Shirley. Pl.
Gray. (See "Grey.")
Great Casimir (*The*), 1879, Leigh. Mu.D. (music by Lecocq; from the French).
Great City (*The*), 1830–1877, Halliday. C.
Great-Duke of Florence, 1636, Massinger. C.
Grecian Daughter, 1772, Murphy. T.
Grecian Heroine (*The*), 1721, D'Urfey. O.
Green Bushes, 1845, Buckstone. D.
Green Domino, 1810, Korner. C.
Green-Eyed Monster (*The*), 1828, Planché.
Gregory VII., 1840, Horne. T.
Grey (*Lady Jane*), 1638, Calprinède. T.
Grey (*Lady Jane*), 1715, Rowe. T.
Grey (*Lady Jane*), 1876, Tennyson. T.
Grief à-la-Mode, 1702, Steele. C.
Grim, the Collier of Croydon, 1662. C. by J. T.
Griselda (1774–1839), Paer. O.
Griselda, 1856, E. Arnold. D. (See "Patient Grissel.")
Griselda, 1873, M. E. Braddon. T.
Grondeur (*Le*), 1691, De Brueys. C.
Grotius (1761–1819), Kotzebue.
Grotto on the Stream, 19th cent., Stirling. D.
Grove (*The*), or Lovers' Paradise, 1700, Oldmixon. C.
Guardian (*The*), 1637, Massinger. C. (altered by Garrick in 1759).
Guardian (*The*), 1650, Cowley. C.
Guèbres, 1762, Voltaire. T.
Gul's Hornbook, 1609, Dekker. C.
Gustave III., 1833, Scribe. O.
Gustave, or Le Napolitain, 1825, Anicet Bourgeois. D.
Gustavus Erikson (1679–1749), Mrs. Cockburn.
Gustavus Vasa, 1733, Piron. T.
Gustavus Vasa, 1739, Brooke. T.
Gustavus Vasa, 1797, Kotzebue. T.
Guy Mannering, 1816, Terry. Mu.Pl.—music by Bishop. (This is a dramatized version of Sir W. Scott's novel so called, 1815.)

H. (*Mr.*), 1806, C. Lamb. F.
Habit de Cour, 1818, Antier. D.
Haine d'Une Femme (*La*), before 1822, Scribe. Pt.Pc.
Half-Pay Officer (1706–1767), Molloy. C.
Halidon Hill, 1822, Sir W. Scott. A dramatic sketch in three acts.
Hamlet, Prince of Denmark, 1596, Shakespeare. T. (printed 1603).
Hamlet Travestied, 1811, Poole. F.
Hampstead Heath, 1706, Baker. C.
Handsome Hernani, 1879, H. J. Byron. B.
Hanging and Marriage, 1722, Carey. F.

Hannibal and Scipio, 1635; acted in 1637. Nabbes. T.
Happiest Day of My Life (*The*), 1802–1879, Buckstone.
Happy Family (*The*), 1799, Thompson. Pl. (from Kotzebue).
Happy Man (*The*), 1797–1868, Lover. O.
Happy Pair, 1868, S. T. Smith. Cdta.
Hard Struggle (*A*), 1858, W. Marston. Pl.
Harlekin Patriot (*The*), 1772, Ewald. D.
Harlot's Progress (*The*), 1733, T. Cibber. Ex.
Harold, 1876, Tennyson. H.Pm.
Harry Gaylove (*Sir*), 1772, Miss Marshall. C.
Hartford Bridge (1754–1829), Shield. Mu.F.
Haunted Tower (*The*), 1793, Cobb. Mu.D. (music by Storace).
Haydee, 1847, Auber. O.
He Would if He Could, 1771, Bickerstaff. C.
He's Much to Blame, 1790, Holcroft. C.
Heart and the World, 1847, W. Marston. Pl.
Heart's Delight (*The*), 1830–1877, Halliday. C.
Heauton-timoroumenos, or The Self-Tormentor, B.C. 163, Terence. C. (Latin). Translated by Bentley, 1726; Colman the Elder, 1765; Barry, 1857; etc.
Heaven and Earth, 1822, Byron. Mys.
Hector, his Life and Death, 1614, Thomas Heywood. H.Pl.
Hecuba, B.C. 423, Euripides. T. (Greek). Translated by Potter, 1781; Wodhull, 1782; Morgan, 1865; Giles, 1866.
Hecyra, or The Stepmother, B.C. 165, Terence. C. (Latin). Translated by Bentley, 1726; Colman the Elder, 1765; Barry, 1857.
Heir (*The*), 1622, May. C.
Heir-at Law (*The*), 1797, Colman. C. (See "Lord's Warmingpan.")
Heir of Vironi, 1817, Pocock. Mu.D. (music by Whittaker).
Heiress (*The*), 1786, Burgoyne. C.
Helen and Paris, 1768, Glück. O. (libretto by Calzabigi).
Helena, B.C. 412, Euripides. T. (Greek). Translated by Potter, 1781; Wodhull, 1782.
Hellas, 1821, P. B. Shelley. L.D.
Helping Hands, 1855, Tom Taylor. C.
Helter Skelter, 1704, E. Ward. C.
Helvellyn, 1864, Macfarren. O.
Helvétius, 1802, Andrieux. C.
Henri III., 1829, Dumas. H.D.
Henri IV., 1725, Beckingham. H.D.
Henri IV., 1834, Balfe. O. (*Enrico IV.*).
Henri IV. en Famille, 1828, Deforges. D.
Henriette the Forsaken, about 1835, Buckstone. C.
Henriette Deschamps, 1863, Carré. D.
Henry II., 1773, a drama produced by adding together the two subjoined.
Henry II., King of England, with the death of Rosamond, 1693, ascribed both to Bancroft and to Mountford. H.T.
Henry and Rosamond, 1749, Hawkins. H.T.
Henry II., 1799, Ireland. H.D.
Henry II., 1843, Helps. H.D.
1 Henry IV., 1598, Shakespeare. H.Pl. (printed 1598).
2 Henry IV., 1598, Shakespeare. H.Pl. (printed 1600).
Henry IV. with . . . Sir John Falstaff, 1700, Betterton. C. (the sequel in 1719).
Henry V., 1599, Shakespeare. H.Pl. (printed 1600). (This play resembles an older one: *The Famous Victories of Henry V.*)
Henry V., 1723, Hill. H.Pl.
1 Henry VI., 1592, Shakespeare. H.Pl. (alluded to by Nash, in *Pierce Penniless*, 1592).
2 Henry VI., 1594, Shakespeare. H.Pl.
3 Henry VI., 1595, Shakespeare. H.Pl.
Henry VII., 1812, Chenevix. H.Pl.
Henry VIII., 1601, Shakespeare. H.Pl. (Knight, 1613).
Henry VIII., 1791, Chénier. D.H. (*Henri VIII.*).
Heraclidæ, B.C. 421, Euripides. T. (Greek). Translated by Potter, 1781; Wodhull, 1782.
Héraclides (*Les*), 1752, Marmontel. T.
Heraclius, Emperor of the East, 1664, L. Carlell. T. (from Corneille).
Hercule, 1643, Rotrou. Cl.T. (imitated from the *Herculês Furens* of Euripidês).
Hercules Furens (B.C. 480–406), Euripides. T. (Greek). Translated by Potter, 1781; Wodhull, 1782.
Hercules Furens (B.C. 58–32), Seneca. T. (Latin). Adapted by T. Heywood, 1561; T. Newton, 1581.
Hercules Œtæus (B.C. 58–32), Seneca. T. (Latin). Adapted by J. Studley, 1587.
Hernani. (See "Ernani" and "Handsome Hernani.")
Hero and Leander, 1669, Stapleton. T.
Hero and Leander, 18th cent., Jackman. O.Blta.
Hero of Romance (*A*), 1867, W. Marston (from the French).
Herod and Antipas, 1622, Markham. T.
Herod and Mariamne, 1673, Pordage. T.
Heroic Love, 1686, G. Granville. T.
Heroine of the Cave (1719–1777), Hiffernan. D
Herr Burckhurd and His Family, 1827, Herz. Dom.D.
Hertford Bridge. (See "Hartford Bridge.")

Hey for Honesty, 1638, Randolph. C. (the *Plutus* of Aristophanes). Sir C. Wren performed in this play the character of Nœnias.
Hic et Ubique, 1663, Head. C.
Hick Scorner (*–*). Mo. (printed by Wynkyn de Worde).
Hide Park. (See "Hyde.")
Hieronimo. (See "Jeronimo.")
High Life Above Stairs, 1776, Garrick. F.
High Life Below Stairs, 1759, Townley. F.
High-Mettled Racer (1771–1841), Dibdin. Mu.Tr.
Highland Fair, 1729, Mitchell. Bd.O.
Highland Reel, 1798, O'Keefe.
Hinko, 1871, Wills. D.
Hints for Husbands, 1806, Cumberland. C.
Hippolyte et Aricie, 1732, Rameau. O.
Hippolytus, B.C. 428, Euripides. T. (Greek). Translated by Potter, 1781; Wodhull, 1782; Fitzgerald, 1867; Williams, 1871.
Hippolytus or Phædra (B.C. 58–32), Seneca. T. (Latin). Adapted in Alexandrine verse by J. Studley, 1581; translated by E. Prestwich, 1651. (See "Phædra.")
Hiren, the Faire Greek, 1584; Peele. C. (The title of this play is *The Turkish Mahomet and . . .*)
His Last Legs (1808–1875), W. B. Bernard.
Historical Register, 1738, Fielding. C.
History of Madoc, 1647, Beaumont and Fletcher.
History of Orlando Furioso, 1594, Greene. C.
History of the Two Valiant Knights, Sir Clyomon and Sir Clamydes, 1599, Peele. T.
Hit or Miss (1782–1835), Pocock. C.
H.M.S. Pinafore, 1878, Gilbert and Sullivan. N.C.Opta.
Hoffman, 1631, Chettle. T.
Hog hath lost His Pearl (*The*), 1613, R. Tailor. C.
Hollander (*The*), 1640, Glapthorne. C.
Holland's Leaguer, 1632, Marmion. C.
Holofernes, 1554, Anon. T.
Home (1829–1871), Robertson.
Home for Home, 1879, Lee. V.
Homme à Trois Visages (*L'*), 1801, Guilbert de Pixérécourt. V.
Homo (*–1639), Atkinson. T. (Latin).
Honest Cheats, 1836, Coyne. C.
Honest Lawyer, 1616, S.S. C.
Honest Man's Fortune, 1613, Beaumont and Fletcher. C.
Honest Thieves (*The*), 1774–1826), Knight. F. (*The Committee*, C., reset).
Honest Whore (*The*), 1602, Dekker. C. (published under the title of *The Converted Courtezan*, 1604).
Honest Yorkshireman, 1736, Carey. F.
Honeycombe (*Polly*), 1760, Colman. D.N.
Honeymoon (*The*), 1804, Tobin. C.
Honneur de Mamère, 1837, Boule.
Honoria and Mammon, 1659, Shirley. Pl.
Honorable Ambition, 1751, Holberg. C.
Honorable Delinquent (1749–1811), Jovellanos. C.
Honors and Tricks (1815–1874), C. S. Brooks. C.
Hood. (See "Robin Hood.")
Hop o' my Thumb, 1864, *. O.
Hope of the Family (*The*), 1805–1868, Coyne.
Horace, 1639, Corneille. T. (translated by Sir W. Lower, 1656; C. Cotton, 1671).
Horatius, 1657, Sir W. Lower (from Corneille).
Hotel (*The*), 1783, Jephson. Pl.
House or the Home (*The*), 1859, Tom Taylor.
Housekeeper (*The*), 1835, Jerrold. C.
How She Loves Him! 1867, Boucicault. C.
How to Grow Rich (1765–1841), Reynolds. C.
How to Settle Accounts with your Laundress, 1847, Coyne.
Huguenot (*The*), 1791–1851, Sheil.
Huguenots (*Les*), 1833, Meyerbeer. O. (libretto by Scribe).
Huitre et les Plaideurs (*Le*), 1769, Sedaine. O.C.
Humor out of Breath, 1608, Day. C.
Humorist (*The*), 1671, Shadwell. C.
Humorous Courtier (*The*), 1640, Shirley. C.
Humorous Dayes Myrth (*An*), 1599, Chapman. C.
Humorous Lieutenant, 1647, Beaumont and Fletcher. C.
Humorous Lovers (*The*), 1677, duke of Newcastle. C.
Humors of an Election (*The*), 1780, *. C.
Humphrey, duke of Gloucester, 1725, Philips. T.
Hunchback (*The*), 1831, Knowles. C.
Hunting of Cupid (*The*), 1591, Peele. C.
Hurlo-Thrumbo, 1729, S. Johnson. Ex.
Huron (*Le*), 1769, Marmontel. O. (music by Grétry).
Husband His Own Cuckold, before 1704, C. Dryden. C.
Husband at Sight (1802–1879), Buckstone.
Hussard de Feltheim, 1827, Dupenty.
Hussites (*The*), 1761–1819, Kotzebue. D.
Hyde Park, 1637, Shirley. C.
Hymenæi, 1606, Jonson. M.
Hymen's Triumph, 1615, S. Daniel. P.T.
Hypocrite (*The*), 1768, Bickerstaff. C. (This is *The Nonjuror*, 1717, modernized; and *The Nonjuror* is an English version of Moliére's *Tartuffe*, 1664.)
Hyrden af Tolosa. 19th cent., Ingemann.
Hyren, the Fair Greek, 1584, Peele. C.

Idle Business, or Man Who has no Time, 1750, Holberg. C.
Idomeneo, 1781, Mozart. O.
If I had a Thousand a Year (1764–1838), Morton. C.
If it is not Good the Divel is in It, 1612, Day. C.
Ifigenia in Aulide, 1788, Cherubini. O. (See "Iphigenia.")
Ignoramus, 1611, printed 1662, G. Ruggle. C. (Latin).
Ildegerte, Queen of Norway, 1799, B. Thompson. Pl. (from Kotzebue).
Ill Beginning has a Good End (*An*), 1613, Ford. C.
Ill-Treated Il Trovatore, 1855, H. J. Byron. F.
Illustrious Stranger (*The*), 1827, Kenney. Mel.
Immanuel, 1853, Leslie. Or.
Imperial Captives (1692–1750), Mottley. D.
Imperial Tragedy (The), 1669, Sir W. Killigrew. T.
Impertinent (*The*), 1750, Desmahis. F.
Important de Cour (*L'*), 1693, De Brueys. C.
Impostor (*The*), 1789, Cumberland. C.
Impromptu de Campagne (*L'*), 1633–1690, R. Poisson. C.
Impromptu de l'Hôtel de Condé, 1664, Montfleury. C. (written in rivalry of Molière's *Impromptu de Versailles*).
Impromptu de Versailles, 1663, Molière. C.
In Quarantine, * Ware. C.
Inconstant (*The*), 1703, Farquhar. C.
Inconstant Lady (*The*), 16th cent., Wilson. C. (printed 1814).
Indian Emperor, 1665, Dryden. He.Pl.
Indian Queen (*The*), 1664, Dryden and Howard. He.Pl.
Indians (*The*), 1770–1804, Tobin.
Indians in England (*The*), 1761–1819, Kotzebue. D.
Indiscret (*L'*), 1725, Voltaire. C.
Inès de Castro, 1723, Lamotte. T.
Inès de Cordue, 1696, Bernard. T.
Inez de Castro, 1590, Ferreira. T.
Inflexible Captive (*The*), 1774, H. More. T. (adapted from Metastasio's *Attilio Regolo*).
Ingranno Infelice, 1812, Rossini. O.
Injured Princess (*The*), 1682, D'Urfey. T.C. (a version of Shakespeare's *Cymbeline*).
Inkle and Yarico, 1787, Colman. Mu.Pl.
Innocent Usurper (*The*), 1694, Banks. T.
Ino et Melicerte (1677–1758), Lagrange. T.
Insatiate Countess (*The*), 1613, Marston. T.
Insolvent (*The*), 1738, Hill.
Institution of the Garter (*The*), 1742, West. D.Pm.
Intrigue and Love, 1783, Schiller. T. (*Kabale und Liebe*).
Intrigues of Versailles, 1797, D'Urfey. C.
Intriguing Chambermaid, 1734, Fielding. F.
Invader of His Country, 1705, Dennis. T. (This is Shakespeare's *Coriolanus*, reset.)
Invincibles (*The*), 1820, Morton. C.
Invisible Prince (*The*), 1846, Planché.
Ion (B.C. 480–406), Euripides. T. (Greek). Translated by Potter, 1781; Wodhull, 1782; Cooke, 1869.
Ion, 1803, Schlegel. Cl.T.
Ion, 1835, Talfourd. Cl.T.
Ipermnestra, 1742, Glück. O.
Ipermnestra, 1744, Metastasio (written in 9 days).
Iphigenia, 1702, Denuis. T.
Iphigenia at Tauris (B.C. 480–406), Euripides. T. (Greek). Translated by Potter, 1781; Wodhull, 1782.
Iphigenia in Aulis (B.C. 480–406), Euripides. T. (Greek). Translated by Banister, 1780; Potter, 1781; Wodhull, 1782.
Iphigenia in Aulis, 1776, Glück. O. (libretto by Calzabigi).
Iphigenia in Tauris, 1779, Glück. O. (libretto by Calzabigi).
Iphigenia in Tauris, 1786, Goethe. Cl.D. (translated by Taylor, 1793).
Iphigenia in Tauris, 1792, Piccini. O.
Iphigénie, 1637, Rotrou. Cl.D. (imitated from the *Iphigenia* of Euripidês).
Iphigénie, 1674, Racine. Cl.D. (in imitation of Euripidês).
Iphigénie (*Sacrifice d'*), 1861, Dennery. Cl.D.
Irato (*L'*), 1807, Méhul. O.B.
Irene, 1658, Swinhoe. T.
Irene, 1737, Dr. Johnson. T.
Irish Lion (*The*), 1802–1759, Buckstone.
Irish Widow (*The*), 1757, Garrick. F.
Irlandais (*L'*), ou L'Esprit National, 1831, Antier.
Iron Age (*The*), in two parts, 1632, Thomas Heywood. C.
Iron Chest, 1796, Colman. Mu.D. (music by Storace). A dramatic version of Godwin's novel called *Caleb Williams*.
Isaac Comnenus, 1827, H. Taylor.
Isabella, or the Fatal Marriage, 1692, Southerne. T. (same as *Fatal Marriage*).
Isabelle et Gertrude (1741–1813), Grétry. O.
Isabelle, or Woman's Life, about 1836, Buckstone. D.
Island Princess, 1647, Beaumont and Fletcher.
Island Queens (*The*), 1684, Banks. T.
Isle of Dogs, 1597, Nash. Sat.C.
I[s]le of Guls, 1606, Day. C.

Isle of Palms (*The*), 1812, Wilson.
Israel in Egypt, 1738, Handel. **Or.**
Issé, 1699, Lamotte. P.O.
Issipile, 1732, Metastasio. O.
Istamine, 1817, Victor Hugo, **Cl.T.**
Italiana en Algeri, 1813, Rossini. **O.**
It's Never too Late to Mend, 1878, **Reade. C.** (the novel so called dramatized).

Jack Drum's Entertainment, 1601, Anon. **C.**
Jacke Juggler, 1562, Anon. Int. (based on the *Amphitruo* of Plautus). (See "Amphitryon.")
Jaloux (*Le*), 1708, Dufresny. C.
Jaloux Désabusé (*Le*), 1700, Campistron. **C.**
James IV., 1594, Greene. H.Pl.
Jamie and Bess, 1787, Shirrefs. C.
Jane Grey (*Lady*). (See "Grey.")
Jane Shore, 1713, Rowe. T.
Jane Shore, 1876, W. G. Wills. H.Pl.
Janet Pride, 19th cent., Boucicault. **Sen.D.**
Janetta, 1840, Auber. O.
Jardinier (*Le*), 1771, Sedaine. O.C.
Jason, 1799, Glover. T. (suppressed).
Jealous Lovers (*The*), before 1630, Randolph. **C.**
Jealous Wife (*The*), 1761, Colman the Elder. **C.** (suggested by Fielding's *Tom Jones*).
Jean Dacier, 1876, Lomon. T.
Jean de Paris, 1812, Boieldieu. O.
Jeannot et Colin, 1780, Florian. **C.**
Jephte (*Fille de*), * Plessis Mornay.
Jephte (*Fille de*), 1814, Meyerbeer. **Or.**
Jephtha, 1546, Christopherson. **T.**
Jephtha, 1554, Buchanan. T.
Jephtha, 1751, Handel. Or.
Jeronimo, 1588, Kyd. T.
Jessy Lea, 1863, Macfarren. O.
Jeune Henri, 1797, Méhul. O.C.
Jeunesse de Luther, 1843, Carré. H.D.
Jeunesse de Richelieu (*La*), 1833, Ancelot. **V.**
Jew (*The*), 1795, Cumberland. C.
Jew and Doctor (1771–1841), Dibdin. Mu.Tr.
Jew of Malta (*The Rich*), 1586, printed 1633, Marlowe. T. (Shakespeare's *Merchant of Venice* in 1598. The two plays are evidently allied.)
Jeweller of Amsterdam (*The*), 1647, Beaumont and Fletcher.
Jewess (*The*), 1835, Balfe. O.
Joan of Arc, 1801, Schiller. T. (*Jungfrau von Orleans*).
Joan of Arc, 1839, Balfe. O.
Joan of Arc, 1870, T. Taylor. H.D.
Joan of Hedington, 1712, King. T.C.
Joanna Montfaucon, 1799. D.R. (from Kotzebue).
Joanna Montfaucon, 1808, Cumberland. D.R.
Jocasta, 1566, Gascoigne and Kinwelmarsh. T. (from the *Phœnissæ* of Euripidês; one of our earliest dramas).
John (*King*), 1596, Shakespeare. H.T. (first mentioned 1598). This play was suggested by that entitled *The Troublesome Reign of King John*. (See "Kynge Johan.")
John (*King*) and Matilda, 1655, Davenport. T.
John Baliol, 1825, Tennant. H.D.
John Bull, 1805, Colman. C.
John Cockle at Court (*Sir*), 1737, Dodsley. F.
John Felton, 1852, Stirling. H.Pl.
John Jones (1802–1879), Buckstone. C.
John Oldcastle (*Sir*), printed 1600, Munday and Drayton (printed in 1601, with the name of Shakespeare on the title-page, and contained in Pope's edition of Shakespeare).
John Street (1802–1879), Buckstone. C.
John the Baptist, 1548, Grimbold. S.D.
John Woodvil, 1801, Lamb. T.
John-a-Kent, etc., 1595, Munday. C.
John of Paris (1782–1835), Pocock. **C.**
John of Procida, 1840, Knowles. T.
Joseph, 1816, Méhul. Or.
Joseph and His Brethren, 1747, J. Miller (music by Handel).
Joseph and His Brethren, 1785, J. Platt. S.D.
Joseph and His Brethren, 1802, Procter. S.D.
Joseph and His Brethren, 1876, C. Wells. S.D.
Joseph made known to His Brethren, by Mad. Genlis (translated by Holcroft, 1789).
Joshua, 1747, Handel. Or.
Joueur (*Le*), 1696, Régnard. C.
Journée à Versailles, 1814, Duval.
Journey to London. (See "Provoked Husband.")
Jovial Crew, 1656, Brome. C.
Juan. (See "Don Juan.")
Jubc, the Sane, time, Edward VI., Anon. S.D.
Judas Iscariot, 1848, Horne. Mir.Pl.
Judas Maccabæus, 1746, Handel. Or.
Judith, 1764, Bickerstaff. Or. (music by Arne).
Judith, 1857, Leslie. Or.
Judge Not, or The Scales of Justice, 19th cent., Stirling. D.
Jugement de Midas (1741–1813), Grêtry. O.
Jugglers (*The*), * Ware. D.
Jugurtha, 1689, Pechantre. T.
Jugurtha (1677–1758), Lagrange. T.
Juif Errant (*Le*), 1799–1862, Halévy. O. (libretto by Scribe).
Juive (*La*), 1835, Halévy. O. (libretto by Scribe).
Julia Agrippina, Empress of Rome, 1639, May. H.D.

Julia, or The Italian Lover, 1786, Jephson. T.
Julian, 1823, Miss Mitford. T.
Julian and Agnes, 1800, Sotheby.
Juliana, 1671, Crowne. D.
Julius Cæsar, 1601, printed 1623, earl of Stirling. H.T.
Julius Cæsar, 1607, printed 1623, Shakespeare. H.T. (See "Conspiracy of Brutus.")
Junius Brutus, 1828, Andrieux. T. (See "Brutus.")
Jupiter, 1771, Sheridan and Halhed. Blta.
Just Italian (*The*), 1630, Davenant.

Killing no Murder, 1811, Hook.
Kindheart's Dream, 1592, Chettle. C.
King Arthur, 1691, Purcell. O. (words by Dryden).
King Charming, 1850, Planché.
King Christmas, 1871, Planché.
King David and Absalom, printed, 1599, Peele. S.D.
King Rêné's Daughter, 19th cent., Herz. L.D. (an English version by Martin).
King Sigurd, 19th cent., Bojé. T.
King and No King, 1619, Fletcher. T.
King and the Miller (1791–1852), Murray. F.
King and the Miller of Mansfield, 1737, Dodsley. F. (See "Sir John Cockle at Court.")
King of the Alps, 1832, Buckstone (adapted from the German).
King o' Scots (1830–1877), Halliday.
King's Rival (*The*), 1817–1880, Tom Taylor, etc.
Kinkvervankots-dor-sprakengotchdern (*The Baron*), 1781, Andrews. C.
Kiolanthe, 1840, Balfe. O.
Knavery in All Trades, 1664, Tatham. C.
Knight of Malta, 1647, Beaumont and Fletcher.
Knight of the Burning Pestle, 1611, Beaumont and Fletcher. C.
Knights (*The*), B.C. 424, Aristophanes. C. (Greek). Translated by Mitchell, 1820–22; Hickie, 1853; Rudd, 1867.
Knights (*The*), 1754, Foote. F.
Knights Conjuring . . . 1607, Day. C.
Know Your Own Mind, 1777, Murphy. C.
König Saul, 1839, Gutzikow. O. (See "Saul.")
Koranzzo's Feast, 1811, Hayes. T.
Kynge Johan, 1550, *. T. (See "John.")

Labyrinth (*The*), or Fatal Embarrassment, 1795. T. (from Corneille).
La Perouse. (See "Perouse.")
Ladies' Battle, 1851, Robertson. C. (from the French of Scribe and Legouvé, 1851).
Ladies' Privilege (*The*), 1640, Glapthorne. C.
Lady Clancarty (1817–1880), T. Taylor.
Lady Contemplation (1624–1673), Margaret, Duchess of Newcastle. C.
Lady Errant (*The*), 1651, Cartwright. C.
Lady Jane Grey. (See "Grey.")
Lady of Lyons, 1838, Lord Lytton. C.
Lady of Pleasure (*The*), 1637, Shirley. C.
Lady of the Desert (*The*), 1859, Stirling. D.
Lady of the Lake (*The*), 1830–1877, Halliday.
Lady's Frolic, before 1774, Love.
Lady's Last Stroke (*The*), 1703–1758, Theo. Cibber. C.
Lady's Revenge (*The*), 1734, W. Popple. C.
Lady's Trial (*A*), 1638, printed 1639, Ford. D.
Lame Lover, 1770, Foote. F.
Lancashire Witches (*The*), 1634, T. Heywood. C.
Lancashire Witches (*The*), 1682, Shadwell. C.
Laodamia, 1689, Miss Bernard. T.
Lara, 1864, Cormon.
Last Days of Pompeii, 1835, Buckstone. D. (Lord Lytton's novel dramatized.)
Last Year (1802–1879), Buckstone.
Last of the Family (*The*), 1795, Cumberland. C.
Late Murther of the Sonne upon the Mother (*The*), * Ford and Webster. T.
Latude, 1834, Guilbert de Pixérécourt.
Laugh When You Can (1765–1841), Reynolds. C.
Law of Java (*The*), 1822, Colman. Mu.D.
Law of Lombardy (*The*), 1779, Jephson. T.
Law Tricks, or Who Would Have Thought It? 1603, Day. C.
Laws of Candy, 1647, Beaumont and Fletcher.
Leah, the Jewish Maiden, * Dr. Mosenthal. T.
Leap in the Dark (*A*), 1850, Buckstone. Dom.D.
Leap-Year, or The Ladies' Privilege, 1850, Buckstone. C.
Lear (*King*), 1605, Shakespeare. T. (printed 1608). This play was suggested by one called *The Chronicle History of Leir, King of England*, 1578.
L'Éclair, (1799–1862), Halévy. O.C.
L'École des Amants, 1718, July. C. (See "School for Lovers.")
L'École des Femmes, 1662, Molière. C. (See "School for Wives.")
L'École de Jaloux (1640–1685), A. J. Montfleury. C.
L'École des Maris, 1661, Molière. C.
L'École des Vieillards, 1823, Delavigne. C. (See "School.")
Led Astray, 1873, Boucicault. C.
Légataire Universel, 1708, Régnard. C.
Legend of Florence, 1840, Hunt. D.R.
L'Élisire d'Amour, 1832, Donizetti. O.
Lend Me Five Shillings (1764–1838), Morton. F.
Léonard, 1863, Brisebarre. D.

Les 20,000 francs, 1832, Boule. D.
Lesson for Ladies (1802–1879), Buckstone. C.
Lethe, 1743, Garrick.
L'Étoile de Seville, 1842, Balfe. O.
L'Étourdi, 1653, Molière. C.
Leucothe, 1756, Bickerstaff. C.
Liar (*The*), 1762, Foote. F. (See "Menteur.")
Libertine (*The*), 1676, Shadwell. C.
Liberty Asserted, 1704, Dennis. D.
Life (1765–1841), Reynolds. C.
Life-Buoy (*The*), 1566–1638), Hoskins. D.
Life-Drama (*The*), 1852, A. Smith. D.Pm.
Light Heart (1574–1637), Jonson.
Lighthouse (*The*), 1855, Wilkie Collins. D.
Like will to Like, 1568, Fulwel. Int.
L'Ile du Prince Touton, 1854, Dennery.
Lily of Killarney, 1862, Benedict. O.
Lily of the Desert (*The*), 1859, Stirling. R.D.
Limherham, 1679, Dryden.
Linda di Chamounni, 1842, Donizetti. O.
Lindamira, 1805, Foote.
Lingua, or The Five Senses, 1580, printed 1607, Brewer. Alleg.Pl. (Cromwell, on one occasion, acted the part of Tactus.)
Lionel and Clarissa, 1768, Bickerstaff. O. (music by Dibdin).
Little Em'ly (1830–1877), Halliday.
Little French Lawyer, 1647, Beaumont and Fletcher. C.
Little Rebel (*The*), 1805–1868, Coyne.
Little Red Riding-Hood (1817–1880), Taylor.
Little Toddlekins (1803–1878), C. T. Mathews.
Loan of a Lover, (*The*), 1833, Planché. V.
Lock and Key (1755–1834), Hoare (music by Shield).
Locrine, 1595, Tylney. T.
Lodoiska, 1791, Kemble. Mu.D. (music by Storace).
Lodoiska, 1800, Mayer. Mu.D.
Lodowick Sforza, 1628, Gomersall. T.
Lohengrin, 1848, Wagner. O.
Lombardi, 1843, Verdi. O.
London Assurance, 1841, Boucicault. C.
London Florentine (*The*), 1602, Chettle and Heywood. Pl.
London Prodigal (*The*), 1605 (ascribed by some to Shakespeare).
Long Strike, 19th cent., Boucicault. D.
Longer Thou Livest the More Foole Thou Art (time, Queen Elizabeth), Wager. C.
Looking-Glasse for London, etc., 1594, Greene and Lodge. T.C. (The Looking-Glass is Nineveh.)
Lord Cromwell, 1602, Anon. H.Pl. (See "Cromwell.")
Lord Dacre, * Mrs. Gore.
Lord Dundreary Married and Done For, 1859, H. J. Byron and Sothern. C.
Lord of the Manor, before 1833, C. Dibdin, junior. C.O. (altered from Burgoyne, 1783; music by Jackson).
Lord of the Manor, 1783, Burgoyne. C.
Lord's Warmingpan (*The*), 1825 (same as Colman's *Heir-at-Law*).
Lorenzo (1755–1798), Merry. T.
Lost Lady (*The*), 1639, Berkeley. T.C.
Lost at Sea, 19th cent., Boucicault. D.
Louis IX., 1819, Ancelot. T.
Louis XI., 1832, Delavigne. H.D. (An English version in 1846 by Boucicault).
Louise de Lignerolles, 1838, Legouvé. D.
Love, 1840, Knowles. D.
Love-Chase (*The*), 1837, Knowles. C.
Love Crowns the End, 1657, Tatham. T.C.
Love Laughs at Locksmiths, 1803, Colman. F.
Love, Law and Physic (1772–1849), Kenney. C.
Love Makes a Man, 1700, Cibber. C.
Love-Riddelig, 1816, Ingemann. D.
Love Tricks, 1667, Shirley. C. (originally called *The Schoole of Complement*, 1631).
Love Triumphant, 1694, Dryden. C.
Love à-la-Mode, 1759, Macklin. C.
Love and a Bottle, 1698, Farquhar. C.
Love and Fortune, 1859, Planché. C.
Love and Friendship, 1666, Killigrew. Pl.
Love and Honor, 1649, Davenant. C.
Love and Police, 19th cent., Herz. V.
Love and Revenge, 1675, Settle. T.
Love and War, 1658, Meriton. T.
Love and War, 1792, Jephson. F.
Love at First Sight (1730–1805), King. C.
Love at a Loss (1679–1749), Mrs. Cockburn. C.
Love at a Venture, 1706, Centlivre. C.
Love for Love, 1695, Congreve. C.
Love for Money, or The Boarding School, 1691, D'Urfey. C.
Love in a Blaze, 1800, Atkinson. C.
Love in a Camp, 1798, O'Keefe. C.
Love in a Forest, 1721, C. Johnson. C. (based on Shakespeare's *As You Like It*).
Love in a Hurry, 1709, Aston. C.
Love in a Maze, 1844, Boucicault. C.
Love in a Riddle (1671–1757), C. Cibber. C.
Love in a Tub, 1664, Etherege. C.
Love in a Veil, 1718, Savage. C.
Love in a Village, 1762, Bickerstaff. O.F. (music by Arne). Based on Johnson's *Village Opera*.
Love in a Wood, 1672, Wycherly. C.
Love in a Wood (1686–1744), G. Jacob. C.
Love in Several Masques, 1728, Fielding. C.

Love in the City, 1767, Bickerstaff. C. (See "The Romp.")
Love of Arcadia, 1860, Miss Braddon. Cdta.
Love of King David, etc., 1599, Peele. S.D.
Love will find out the Way, 1661, by T. B. (Shirley's *Constant Maid* reset). C.
Love's Contrivances, 1703, Centlivre. C.
Love's Cruelty, 1640, Shirley. T.
Love's Cure, 1647, Beaumont and Fletcher. C.
Love's Disguises, 1838, Knowles. C.
Love's Dominion, 1654, Flecknoe. D.
Love's Kingdom. 1664, Flecknoe. P.T.C. (same as "Love's Dominion," slightly altered).
Love's Labor's Lost, 1594, Shakespeare. C. (printed 1598).
Love's Last Shift, 1695, Cibber. C.
Love's Metamorphosis, 1601, J. Lyly. Myt.D.
Love's Mistress, 1636, Heywood. C.
Love's Pilgrimage, 1647, Beaumont and Fletcher.
Love's Riddle, 1638, A. Cowley. P.C.
Love's Sacrifice, 1633, Ford. T. (It resembles Shakespeare's *Othello.*)
Love's Stroke of Genius, 19th cent., Herz. V.
Love's Triumph, 1630, Johnson. M.
Love's Triumph, 1860, Wallace. O.
Love's Victorie, 1653, Shirley. Pl.
Love's Victory, 1658, Chamberlayne. T.C.
Loves of Arcadia (*The*), 1860, Miss Braddon. Cdta.
Lover (*The*), 1730, T. Cibber. C.
Lover Lost (*The*), 1696, Mrs. Manley. C.
Lover's Melancholy (*The*), 1628, Ford. T. (This play contains the exquisite description of a contest of song between a musician and a nightingale).
Lovers' Progress, 1647, Beaumont and Fletcher.
Lovers' Quarrels (1730–1805), King. Int. (See "Mistake.")
Lovers' Vows, 1800, Inchbald. Pl. (Kotzebue's play, 1798, Anglicized).
Lover's Watch (*The*), 1686, Mrs. Behn. C.
Lovesick Court (*The*), 1653, Brome. C.
Lovesick King (*The*), 1655, Brewer. C.
Loyal Brother (*The*), 1682, Southerne. T.
Loyal Subject, 1618, Fletcher (Beaumont died 1616). Based on Heywood's *Royal King and Loyal Subject.*
L.S.D., 1872, A. W. A'Beckett. C.
Lucia di Lammermoor, 1835, Donizetti. O.
Lucidi (*I*), 1539, Angelo. C.
Lucio Silla, 1773, Mozart. O.
Lucius, 1717, Mrs. Manley. T.
Lucius Junius Brutus. (See "Brutus.")
Lucky Chance (*The*), 1687, Mrs. Behn. C.
Lucretia Borgia, 1831, Victor Hugo. R.T.
Lucrezia di Borgia, 1834, Donizetti. O.
Lucretius, 19th cent., Tennyson. D.Mon.
Luisa Miller, 19th cent., Verdi. O.
Luke, the Laborer, 1828, Buckstone. Mel.
Luria, 19th cent., R. Browning. T.
Lurline, 1860, Wallace. O.
Lust's Dominion, 1593, Marlowe. T. (finished by Dekker, 1617).
Lusty Juventus (time, Henry VIII.), Anon. Mo.
Lying Lover (*The*), 1704, Steele. C.
Lying Valet, 1740, Garrick. F.
Lysistrata, B.C. 411, Aristophanes. C. (Greek). Translated by Mitchell, 1820–22; Hickie, 1853; Rudd, 1867.

Ma Tante Aurore, 1802, Boieldieu. O.
Macbeth, 1606, Shakespeare. T. (music by Lock, 1672).
Macbeth, 19th cent., Verdi. O.
Mad as a Hatter, 1863, Marshall. F.
Mad Couple well matched, 1653, Brome. C.
Mad Lover, 1617, Fletcher (Beaumont died 1616).
Mad Lover, 1637, Massinger.
Mad Lovers (*The*), 1732, S. Johnson. C.
Mad World, 1608, Beaumont and Fletcher.
Mad World, My Masters, 1608, Middleton. C.
Madam Fickle, 1677, D'Urfey. C.
Madame Diogène, etc., 1854, Desarbres. C.
Madame Favart, 1878, Offenbach. C.O.
Madame Du Barry, 1836, Ancelot. V.
Madame du Châtelet, about 1834, Ancelot. V.
Madcap Prince (*A*), 1874, *.
Maestro di Capella, 1797, Dellamaria.
Magician no Conjuror (1755–1798), Merry. C.
Magicienne (*La*), 1799–1860, Halévy. O.
Magnetic Lady, 1632, Jonson. C.
Magnifique (*Le*), 1672–1731, Lamotte. C.
Magnificence (time, Henry VII.), Skelton. Mo.
Mahomet, 1738, Voltaire. T. (done into English by Miller, 1740).
Maid Marian (*The*), 1822, Bishop. O. (libretto by Planché).
Maid and the Magpie, 1792–1852, Payne. C.
Maid in the Mill, 1647, Beaumont and Fletcher, or Rowley and Fletcher. C.
Maid of Artois, 1836, Balfe. O.
Maid of Bath, 1771, Foote. F.
Maid of Honor, 1632, Massinger. T.C.
Maid of Honor, 1847, Balfe. O.
Maid of Lockling, 1801, W. Richardson. L.D.
Maid of Mariendorpt, 1838, Knowles. D.
Maid of Milan (*Clari, the*), 1822, Payne. Mu.D. (music by Bishop).
Maid of Orleans, 1801, Schiller. T. (See "Joan of Arc.")

Maid of Saxony, 1842, George Morris. O.
Maid of the Mill, 1765, Bickerstaff. O.F. (music by Arnold). (See "Maid in the Mill.")
Maid of the Oaks (*The*), 1779, Burgoyne. D.E.
Maid's Metamorphoses. (See "Maydes Metamorphoses.")
Maid's Revenge (*The*), 1639, Shirley. T.
Maid's Tragedy, 1610, Beaumont and Fletcher. T. (Waller altered the fifth act.)
Maids and Bachelors (1768–1850), Skeffington. C.
Maids as They Are, etc., 1797, Inchbald. C.
Maiden Queen (*The*), 1667, Dryden. H.Pl.
Maidenhead. (See "Maydenhead.")
Maire du Palais (*Le*), 1823, Ancelot. T.
Maître en Droit (*Le*), 1760, Monsigny. O.C.
Malade Imaginaire (*Le*), 1673, Molière. C. (See "Dr. Last in His Chariot," and "Robert, the Invalid.")
Malati and Madhava, 8th cent., Bhavabhouti. R.T. (translated by Wilson in his *Indian Theatre*).
Malcontent (*The*), 1604, Marston and Webster. T.C.
Male Coquette, 1758, Garrick. F.
Mamilia, 1593, Greene.
Man Bewitched, 1710, Centlivre. C.
Man o' Airlee, 1866, Wills. Pl.
Man of Honor, 19th cent., Boucicault. C.
Man of Mode (*The*), 1676, Etherege. C.
Man of the World, 1764, Macklin. C. (Its original title was *The Freeborn Scotchman.*)
Man's the Master (*The*), 1668, Davenant. C.
Management (1765–1841), Reynolds. C.
Manfred, 1817, Byron. T.
Manfredi, 1825, Monti. T. (A version in French, by Duplissis, 1854.)
Maniac (*The*), 1810, Bishop. O.
Mankind (time, Henry VI.), Hynghus. Mo.
Manlius Capitolinus, 1684, Lafosse. T. (imitated from Otway's *Venice Preserved*).
Manteau (*Le*), 1826, Andrieux. C.
Mantuan Revels, 1812, Chenevix. C.
Manuel, 1817, Maturin. T.
Maometto Secundo, 1822, Rossini. O.
Marciano, or The Discovery, 1663, Clerke. T.C.
Maréchal Ferrent (*Le*), 1726–1795, Philidor. O.C.
Maréchaux de l'Empire (*Les*), 1856, Anicet Bourgeois. D.
Margaret of Anjou (1727–1812), Jerningham. T.
Margery, or The Dragoness, 1738, Carey. F. (sequel to *The Dragon, q.v.*).
Margherita d'Anjou, 1822, Meyerbeer. O. (See "Margaret . . .")
Marguerite d'Anjou, 1810, Guilbert de Pixérécourt. D.
Mari dans du Coton, 1862, Thiboust. C.
Mari Impromptu, 1836, Duval. C.
Mari Retrouve, 1662, Dancourt. C.
Mari qui Lance sa Femme, 1864, Deslande or Labiche (it is attributed to both). C.
Maria Padilla, 1838, Ancelot. T.
Maria Stuarda, 1785, Alfieri. T. (translated by C. Lloyd, 1815). (See "Mary Stuart.")
Maria Stuart, 1800, Schiller. T. (See "Mary Queen of Scots," "Mary Stuart," etc.).
Mariage Fait et Rompu, 1721, Dufresny. C.
Mariage Forcé, 1664, Molière. C. (See "Forced Marriage.")
Mariage Infantin (*Le*), before 1822, Scribe. Pt.Pc.
Mariage d'Argent (*Le*), 1827, Scribe. C.
Mariage de Figaro, 1784, Beaumarchais. C. (See "Nozze . . .")
Mariage de Rien (*Le*), 1640–1685, Ant. J. Montfleury. C.
Mariages Samnites (*Les*), 1741–1813, Grétry. O.
Mariamne, 1623, Hardy. T.
Mariamne, 1640, P. T. L'Ermite. T.
Mariamne, 1724, Voltaire. T.
Marian, the Faire Queen of Jewry, 1613, Lady Elizabeth Carew. T.
Marian, 1788, Miss Brooke. Pl.
Marian (1754–1829), Shield. O.
Marianne, 1718, Fenton. T.
Marie de Brabant, 1825, Ancelot. D.Pm.
Marino Faliero, 1821, Byron. T.
Marino Faliero, 1829, Delavigne. T.
Marino Faliero, 1835, Donizetti. O.
Marion Delorme, 1829, Victor Hugo. R.D.
Maritana (a mosaic, by Wallace, of *Ruy Blas* and *Notre Dame*), 1845. O.
Marius, 1791, Arnault. T.
Marius (*Caius*), 1680, Otway. T.
Marius and Sylla, 1594, Lodge. H.Pl.
Marmaduke Maxwell (*Sir*), 1827, Cunningham. C.
Marplot, 1711, Centlivre. C.
Marquis Caporal, 1864, Sejour. D.
Marquis d'Argencourt, 1857, Dupenty. D.
Marquis de Kénilis, 1879, Lomon.
Marriage à-la-Mode, 1672, Dryden. C.
Marriage-Hater Matched, 1692, D'Urfey. C.
Marriage Night (*The*), 1664, H. Carey, Lord Falkland. T.
Marriage of Witte and Science (*The*), about 1559, Anon. Mo.
Married for Money (1803–1878), C. J. Mathews.
Married in Haste, 19th cent., H. J. Byron.
Married Libertine (*The*), 1761, Macklin. F.

Married Life, 1834, Buckstone. C.
Married Man (*The*), 1789, Inchbald. C.
Martha, 1858, Flotow. O.
Martyr of Antioch, 1821, Milman. T.
Martyrs (*Les*), 1840, Donizetti. O. (from Corneille's *Polyeucte*).
[Mary] Queen of Scots, 1684, Banks. T.
Mary Queen of Scots, 1807, Grahame. T.
Mary Queen o' Scots, 1874, Wills. H.Pl.
Mary (*Queen*), 1877, Tennyson. T.
Mary Stuart, 1840, Haynes. T.
Mary Stuart, 1881, Swinburne. T. (See "Maria . . ." and "Evasion de . . .")
Mary Tudor, 1833, Victor Hugo. T.
Mary Tudor, 1847, Vere. T.
Mary Tudor, 1876, Miss Dickinson. H.Pl.
Masaniello, 1814, Ingemann. T.
Masaniello, about 1820, Carafa. O.
Masaniello, 1828, Auber. O. (libretto by Scribe). Often called *La Muette de Portici*. (See "Massaniello.")
Masks and Faces (1817–1880), Tom Taylor. C.
Masnadieri (*I*), 1847, Verdi. O.
Masque (*The*), 1612, Beaumont and Fletcher. C.
Masque de Velours, 1860, Delaporte. D.
Masque of Calisto, 1676, Crowne. M.
Masque of Heroes, 1619, Middleton. M.
Massacre of Paris, 1590, Marlowe. T.
Massacre of Paris, 1690, Lee. T.
Massacre de Syrie, 1860, Sejour. T.
Massaniello, 1699, D'Urfey. T. (Originally two plays, but compressed into one by T. Walker, in 1700.)
Massaniello, 1829, Kenney. (See "Masaniello.")
Match at Midnight, 1633, Rowley. C.
Match for a Widow (*A*), 1787, Atkinson. C.
Match mee in London, 1631, Day. T.C.
Matilda, 1775, T. Franklin. T.
Matilda of Hungary, 1847, Wallace. O.
Matrimonial Troubles, (1624–1673), Margaret, Duchess of Newcastle. Pt. i. C. Pt. ii. T.
Matrimonio Segreto (*Il*), 1793, Cimarosa. O.
Matrimony, 1804, Kenney. C.
Maud, 1855, Tennyson. D.Pm.
Maures d'Espagne (*Les*), 1804, Guilbert de Pixérécourt. D.
Maximian, 1800, Lady S. Burrell. T. (from Corneille).
May Day, 1611, Chapman. C.
May Queen (1802–1879), Buckstone.
Maydenhead Well Lost (*A*), 1634, Heywood. C.
Maydes Metamorphoses, 1600, J. Lyly. Myt.D.
Mayor of Garratt, 1763, Foote. F.
Mayor of Quinborough, 1661, Middleton. C.
Meadows of St. Gervaise (*The*), * Ware. F.C. (translated from the French).
Measure for Measure, 1603, Shakespeare. C. (based on *Promos and Cassandra*, 1578, by Whetstone; acted at Whitehall, 1604).
Medea, B.C. 431, Euripides. T. (Greek). Translated by Potter, 1781; Wodhull, 1782; Morgan, 1865; Giles, 1865; Lee, 1867; Webster, 1868; Williams, 1871.
Medea (B.C. 58–32), Seneca. T. (Latin). Adapted by J. Studley, 1566; translated by E. Sherburne, 1648.
Medea, 1761, Glover. T.
Medea, 1795, Cherubini. O.
Medea, about 1820, Mayer. O.
Médecin Malgré Lui, 1666, Molière. C. (See "Mock Doctor.")
Médecins (*Les*), 1863, Nus. D.
Médée, 1635, Corneille. T.
Médée, 1695, Longpierre. T.
Médée, 1853, Legouvé. T.
Médus, 1739, Deschamps. T.
Méduse (1677–1758), Lagrange. O.
Mélanie, 1770, Laharpe. T.
Melanthe, 1614, printed 1615, Brookes. P.
Méléagre (1677–1758), Lagrange. T.
Mélicerte, 1666, Molière. C.
Mélite, 1629, Corneille. C. (translated 1776).
Memorable Maske of the Two Hon. Inns-of-Court (*The*), 1614, Chapman. M.
Menæchmi, or The Brothers Menæchmus who were Exactly Alike (B.C. 254–184), Plautus. C. (Latin). Translated into blank verse by Messrs. Thornton, Rich, Warner and Colman, 1769–74. It was translated by W. W[arner] in 1595, and furnished Shakespeare with the scheme, etc., of his *Comedy of Errors*. (See below.)
Ménage en Ville, 1864, Barrière. Pl.
Ménechmes, 1637, Rotrou. C. (imitated from the *Menæchi* of Plautus).
Ménechmes (*Les*), 1705, Régnard. C.
Menteur, 1642, Corneille. C. (See "Liar.")
Mercator, or The Merchant (B.C. 254–184), Plautus. C. (Latin, adapted from a Greek play by Philemon). Translated into blank verse by Messrs. Thornton, Rich, Warner and Colman, 1769–74.
Merchant Pirate, 19th cent., Stirling. D.
Merchant of Bruges, before 1830, Kinnaird. Pl. (altered from Beaumont and Fletcher).
Merchant of Venice, 1598, Shakespeare. D. (See "Jew of Malta.")
Mercurius Britannicus, 1641, Braithwait. T.C. (From the French.)
Mère Coupable (*La*), 1792, Beaumarchais. D.
Méridien, 1852, Deslandes. D.
Merlin in Love, 1759, Hill. C.

Mérope, 1713, Maffei. T.
Mérope, 1738, Voltaire. T.
Merope, 1749, Jefferys or Hill (ascribed to both). T.
Merope, 1783, Alfieri. T. (translated by C. Lloyd, 1815).
Merope, 1858, Matthew Arnold. Cl.T.
Merry Devil of Edmonton (*The*), 1608, Brewer. C.
Merry Play between Johan. . . , Tyb. . . . and Johan, the Prester, 1533, Heywood. C.
Merry Wives of Windsor, 1596, Shakespeare. C. (printed 1602). (See "Comical Gallant.")
Mery Play between the Pardoner and the Frere (*A*), 1533, J. Heywood. C.
Mesogonus, 1560, Thomas Rychardes. C. (only four acts extant).
Messalina, 1640, Richards. T.
Messiah (*The*), 1741, Handel. Or. (libretto by Jennens).
Metamorphosed Gypsies (1574–1637). Jonson. C.
Métamorphoses de l'Amour, 19th cent., Brohan. C. (See "Love's Metamorphoses.")
Metamorphosis of Pygmalion's Image, 1598, Marston. C.
Métromanie ou Le Poete, 1738, Piron. C. (said to be the best comedy in the French language).
Michaelmas Term, 1607, Middleton.
Michael et Cristine, before 1822, Scribe. Pt.Pc.
Microcosmus, 1637, Nabbes. M.
Midas, 1592, J. Lyly. Myt.D.
Midas, 1764, O'Hara. Blta.
Midas (*Jugement de*), 1741–1813, Grétry. O.
Midnight Hour (*The*), 1793, Inchbald. Pt.C.
Midsummer Night's Dream, 1592, Shakespeare. Fy.C. (printed 1600).
Midsummer Night's Dream, 1843, Mendelssohn.
Milês (B.C. 254–184), Plautus. C. (Latin). Translated into blank verse by Messrs. Thornton, Rich, Warner and Colman, 1769–74.
Milkmaid (*The*), 1771–1841, Dibdin. Mu.D.
Miller and His Men, 1813, Pocock. Mel. (music by Bishop).
Miller of Mansfield (*The*), 1737, Dodsley. D.E. (The second part is *Sir John Cockle at Court.*)
Mind, Will and Understanding (time, Henry VI.), Anon. Mo. (In MS. only.)
Minerva's Sacrifice, 1653, Massinger.
Mines de Pologne (*Les*), 1803, Guilbert de Pixérécourt.
Minister (*The*), 1797, Lewis. T. (adapted from Schiller).
Minna von Barnhelm, 1767, Lessing. C.
Minor (*The*), 1760, Foote. F.
Mirandola, 1821, Procter. T.
Mirra, 1783, Alfieri (translated by C. Lloyd, 1815).
Mirror. (See "Myrrour.")
Mirza, 17th cent., R. Baron. T.
Misanthrope, 1666, Molière. C.
Misanthropy and Repentance, 1797, Kotzebue. D. (called in English *The Stranger*).
Miser (*The*), 1672, Shadwell. (See below.)
Miser (*The*), 1732, Fielding. C. (from *L'Avare.* by Molière, 1667).
Misérables (*Les*), 1864, Hugo, junior. D. (his father's novel dramatized).
Misfortunes of Arthur, 1587, Hughes. T.
Misogonist (*The*), 1780, Lessing. D.
Misogonus, 1560, printed 1577, Rychardes. C. (one of our earliest plays).
Miss Sarah Samson, 1755, Lessing. T. (music by Mendelssohn and Nicolay).
Miss in Her Teens, 1747, Garrick. F.
Mistake (*The*), 1672–1726, Vanbrugh. C. (altered by King into *Lovers' Quarrels*).
Mistakes (*The*), or The Happy Resentment, 1758, Lord Hyde. C.
Mithridate, 1673, Racine. T. (imitated from Euripidês).
Mithridate, 1770, Mozart. O.
Mithridates, 1674, Lee. T.
Mock Doctor (*The*), 1732, Fielding. F. (This is *Le Médecin Malgré Lui* of Molière, 1666, converted into a farce.)
Mock Officer (*The*), 1733, T. Cibber. C.
Mock Tempest (*The*), 1675, Duffett. C.
Modern Antiques, 1798, O'Keefe. C.
Modern Husband (*The*), 1735, Fielding. C.
Modern Prophet, 1709, D'Urfey. C.
Mœurs de Temps (*Les*), 1750, Saurin. C.
Mogul Tale (*The*), 1785, Inchbald. F.
Moise in Egitto, 1818, Rossini. O.
Mon Gigot et Mon Gendre, 1861, Antier.
Monastère Abandonna, 1816, Guilbert de Pixérécourt.
Money, 1840, Lytton. C.
Money in an Asse, 1668, Jordan. C.
Mons. D'Olive, 1606, Chapman. C.
Mons. le Duc, 1869, Val Prinsep. Pl.
Mons. Ragout, about 1669, Lacy. C.
Mons. Thomas, 1619, Fletcher (Beaumont died 1616). C.
Mons. Tonson, 1767, Moncrieff or Taylor (attributed to both). F.
Montargis. (See "Chien.")
Montezuma, 1772, Sacchini. O.
Montezuma, 1878, Verdi. O.
Montfort (*De*), 1798, Baillie. T. (the passion of "hate").
Montoni, 1820, Sheil.

Montrose (1782–1835), Pocock.
Monument of Honor (*The*), 1624, Webster.
Moonstone (*The*), 1877, Wilkie Collins (his novel dramatized).
Morando, 1584, Greene.
More Dissemblers besides Women, 1657, Middleton. C.
More Ways than One, 1785, Mrs. Cowley. C.
Mort d'Abel, 1792, Legouvé. T. (imitated from Gesser and Klopstock).
Mort de Calas, 1791, Chénier. T.
Mort de Henri IV., 1806, Legouvé. T.
Mostellaria, or The Haunted House (B.C. 254–184), Plautus. C. (Latin). Translated into blank verse by Messrs. Thornton, Rich, Warner and Colman, 1769–74; and imitated by Regnard, Addison and others.
Mother Bombie, 1594, J. Lyly. Ct.E.
Mother Goose (1771–1841), Dibdiu. Pn.
Mother Pantom 1771–1841), Dibdin. C.
Mother Shipton (no date), about 1670, Thompson. C.
Mount Sinai, 1831, Neukomm. Or.
Mountain Sylph (*The*), 1834, Barnett. O.
Mountaineers (*The*), 1793, Colman. C.
Mourning Bride, 1697, Congreve. T.
Mousquetaires (*Les*), 19th cent,, Halévy. O.C.
M.P., 1870, T. W Robertson. C.
M.P., or The Blue Stocking, 1811, Moore. Mu.C.
Mucedorus (no (date), about 1590, Greene. F.
Much Ado about Nothing, 1600, Shakespeare. C.
Muet (*Le*), 1691, De Brueys. C.
Muette de la Fôret, 1828, Antier.
Muette de Portici (*La*). (See "Masaniello.")
Mulberry Garden (*The*), 1668, Sedley. Pl.
Murderous Michael, 1578, Anon. T.
Muse in Livery, 1732, Dodsley. C.
Muses in Mourning, 1749, Hill. C.
Muses' Looking-Glass (*The*), 1638, Randolph. C.
Mustapha, 1609, F. Greville, Lord Brooke. T.
Mustapha, 1739, Mallet. Pl.
Mutius Scævola, 1801, Ireland. H.D.
Mutual Deception, 1795, Atkinson. C. (altered by Colman into *Tit for Tat*).
My Awful Dad (1803–1878), C. J. Mathews.
My Grandmother and Other Fairies (1755–1834), Hoare.
My Lord and My Lady, 1861, Planché.
My Spouse and I (1771–1841), Dibdin. O.F.
My Wife's Daughter (1805–1868), Coyne.
My Wife's Mother (1803–1878), C. J. Mathews.
Myrrha, 1783, Alfieri. T. (Translated by C. Lloyd, 1815).
Mystères d'Udolphe (*Les*), 1798, Guilbert de Pixérécourt. Mel.
Mysterious Husband (*The*), 1783, Cumberland. C.
Mysterious Mother, 1768, Walpole. T.

Naaman, 1864, Costa. Or.
Nabob (*The*), 1772, Foote. F.
Nabob (*The*), 1879, Burnard (an English version of *Les Trente Millions de Gladiateurs*, by Labiche and Gille).
Nabucco, 1842, Verdi. O.
Nabucodonosor, 19th cent., Verdi. O.
Nancy, 1739, Carey.
Nanine, 1749, Voltaire. C.
Narbonne. (See "Count of Narbonne.")
Nathan the Wise, 1778, Lessing. D.
Nations (*Les*), 1851, Banville. O.
Native Land, 1823, Bishop. O.
Natural Daughter (*The*), 1792, Gocthe. C.
Natural Son (*The*), 1786, Cumberland. C. (See "Fils Natural.")
Natural Son (*The*), 1799, Anne Plumtree. Pl. (from Kotzebue).
Nature, 1490, H. Medwell. Int.
Naufragium Joculare, 1638, Cowley. C. (translated by C. Johnson, and called *Fortune in her Wits*, 1705).
Neck or Nothing, 1766, Garrick or King (ascribed to both). F.
Ne'er-do-Weel (*The*), 1878, Gilbert. C.
Negro Slaves, 1796. H.Pc. (from Kotzebue).
Nell (1830–1877), Halliday. C.
Nell Gwynne, 1832, Jerrold. C.
Nero, 1675, Lee. T.
Nerone, 1700, Handel. O.
Nervous Man, 19th cent., B. Bernard. C.
Nest of Ninnies (*A*), 1608, Armyn. C.
Never too Late, 1590, Greene. C.
Never too Late to Mend (*It's*), 1878, Reade. C.
New Academy (*The*), 1653, Brome. C.
New Droll (*A*), 1660, Jordan. M.
New Hippocrates (*The*), 1761, Hiffernan. D.
New Inn (*The*), 1630, Jonson. C.
New Men and Old Acres (1817–1880), T. Taylor. C.
New Peerage (*The*), 1830, Miss Lee. C.
New Tricke to Cheat the Divell, 1639, R. Davenport. C.
New Way to Pay Old Debts, 1625, printed 1633, Massinger. C.
New Wonder, a Woman Never Vext, 1532, Rowley. C.
Nice Firm (*A*), 19th cent., Tom Taylor.
Nice Valour. 1647, Beaumont and Fletcher. C.
Nice Wanton (*The*), 1560, Anon. Mo.
Nicholas Flam, 19th cent., Buckstone.
Nicholas Nickleby (1830–1877), Halliday (C. Dickens's novel dramatized).

Nicodemus (time, Edward III.), Anon. Mir.Pl. (founded on chap. xvi. of the "*Gospel of Nicodemus*").
Nicomède, 1670, P. Corneille. T.C.
Nicomedes, 1671, J. Dancer. T.C. (from the *Nicomède* of Corneille).
Niebelungen, 1850, Wagner. O.
Night Walkers, 1633, Beaumont and Fletcher. C.
Night Watcher (*The*), * Körner. C.
Nine Points of the Law, 1859, Tom Taylor.
Ninette à la Cour (1710–1792), Favart. O.C.
Ninus II., 1814, Brifant. T.
No Cure no Pay, 1794, H. Rowe. Mu.F.
No Song no Supper, 1790, Hoare. Mu.E. (music by Storace).
No Wit like Woman's 1657, Greene or Middleton. C.
Noah's Flood, 1679, Ecclestone. Or.
Noble Choice, 1653, Massinger.
Noble Gentleman, 1647, Beaumont and Fletcher.
Noble Heart (*The*), 1850, Lewes. T.
Noble Ingratitude, 1659, Lower. P.T.
Nobleman (*The*), 17th., cent., Tourneur. T.C. (The Manuscript of this play was destroyed by the cook of Mr. Warburton, the Somerset herald).
Nobody and Somebody, 1606, Trundell. C.
Noces de Gamache, 1827, Mendelssohn. O.
Nonjuror (*The*), 1717, Cibber. C. (from Molière's *Tartuffe*). (See "Hypocrite.")
Nonne Sanglante, 1854, Delavigne. O. (music by Gounod).
Norma, 1831, Bellini. O. (libretto by Romani).
Northern Lass (*The*), 1632, Brome. C.
Northward Hoe! 1607, Dekker.
Not so Bad as we Seem, 1851, Lord Lytton. C.
Not such a Fool as he Looks, 1869, H. J. Byron.
Notaire Obligeant, 1650, Dancourt. C.
Note of Hand, or Trip to Newmarket, 1777, Cumberland. C.
Notoriety (1765–1841), Reynolds. C.
Notre Dame, 19th cent., Victor Hugo. D.
Nouveau Pourceaugnac, before 1822, Scribe. Pt.Pc.
Nouveau Seigneur du Village, 1813, Boieldieu. O.
Novella, 1653, Brome. C.
Nozze di Figaro, 1786, Mozart. O. (See "Mariage de Figaro.") Sir H. Bishop altered this opera.
Nuit Blanche (*Une*), 19th cent., Offenbach. O.Bf.
Nuit de Noël (*La*), 1848, Reber. O.
Nuits Terribles, 1821, St. Georges. O.C
Nuptials of Peleus and Thetis, 1654, Howell. M. and C.
Oberon, 1616, Jonson. C.
Oberon, 1626, Weber. O. (libretto by Planché).
Oberto di Bonifazio, 1839, Verdi. O.
Obstinate Lady (*The*), 1657, Cokaine. C.
Octavia (B.C. 58–32), Seneca. T. (Latin). Adapted by T. Nuce, 1566; acted 1581.
Octavia, 1783, Alfieri. T. (translated by C. Lloyd, 1815). (See "Virtuous Octavia.")
Octavius (1761–1819), Kotzebue. H.D.
Octoroon, 1861, Boucicault. D.
Oden (1756–1829), Lèopold. T.
Odette, 1832, Déaddé. D.
O'Dowd (*The*), 1880, Boucicault (a version like "The Porter's Knot" of *Les Crochets du Père* by Cormon and Grange).
Œdipe, 1659, Corneille. T.
Œdipe, 1718, Voltaire. T.
Œdipe, 1781, Sacchini. O.
Œdipe Rol, 1798, Chénier. T.
Œdipe à Colone, 1796, Chénier. T.
Œdipe chez Admète, 1778, Ducis. T.
Œdipus (B.C. 58–32), Seneca. T. (Latin). Adapted by A. Nevyle, 1560.
Œdipus, 1679, Dryden and Lee. T.
Œdipus at Colonus, about B.C. 407, Sophocles. T. (Greek). Translated by G. Adams, 1729; Potter, 1788; Dale, 1824; Plumptre, 1865.
Œdipus Tyrannus, about B.C. 425, Sophocles. T. (Greek). Translated by L. Theobald, 1715; G. Adams, 1729; Potter, 1788; G. S. Clarke, 1791; Dale, 1824; F. H. Doyle, 1849; Plumptre, 1865.
Œdipus Tyrannus, etc., 1820, P. B. Shelley. T.
Œnone, 1804, Kalkbrenner. O.
Œuvres du Démon (*Les*), 1854, Boule. D.
Old Bachelor, 1693, Congreve. C.
Old City Manners, 1777, Mrs Lennox. C. (This is *Eastward Hoe* reset.)
Old Couple, before 1641, May. C.
Old Fortunatus. (See "Fortunatus.")
Old Heads and Young Hearts, 1843, Boucicault. C.
Old Law (*The*), 1599, printed 1656, Middleton and Rowley. C. (altered by Massinger).
Old Maid (*The*), 1761, Murphy. F.
Old Maids, 1841, Knowles. C.
Old Martin's Trials, 19th cent., Stirling. Dom.D.
Old Mode (*The*) and the New, 1709, D'Urfey C.
Old Sailors, 1874, H. J. Byron. C.
Old Troop, 1672, Lacy. C.
Old Wives' Tale, 1590, Peele. C. (Milton's *Comus* is indebted to this comedy.)
Oldcastle (*Sir John*), 1600, Munday and Drayton. T. (one of the "spurious plays" of Shakespeare).

Olimpiade, 1719, Leo. O.
Olive (*D'*). (See "Mons. D'Olive.")
Olivia, 1878, W. G. Wills. C.
Ollanta, 1871, Markham. D.
Olympiade, 1761, Piccini. O.
Olympic Revels, 1831, Planché.
Olympie, 1800, Kalkbrenner. O.
Olympie, 1820, Brifaut. O. (music by Spontini).
Omba, 1853, Bigsby. D.R.
Oncle Valet, 1798, Dellamaria. O.C.
Ondine, 1816, Hoffmann. O.
On Bail, 1877, Gilbert.
On Strike, 1873, A. W. A'Beckett.
One, or a Monarchy, 1805, Alfieri. C. Translated by C. Lloyd, 1815.
One o'clock, or The Wood Demon, 1811, Lewis. G.O.R.
One Snowy Night, * Ware. C.
Opera Comique, 1799, Dellamaria. O.C.
Opera di Camera of Jessy Lea, 1863, Macfarren. O.
Opportunity (*The*), 1640, Shirley. C.
Oraloosa (1803–1854), Bird. T.
Orators (*The*), 1762, Foote. F.
Ordeal by Touch (*The*), 1872, R. Lee. D.
Order of the Garter (*The*), 1742, West. D.Pm.
Ordinary (*The*), 1647, printed 1651, Cartwright. C.
Oreste, 1750, Voltaire. T.
Oreste et Pylade, 1695, Lagrange. T.
Orestes, B.C. 408, Euripides. T. (Greek). Translated by Banister, 1780; Potter, 1781; Wodhull. 1782.
Orestês, 1783, Alfieri. T. (translated by C. Lloyd. 1815).
Orestes, 1802, Sotheby. T.
Orestes, 1871, Warren. Met.D.
Orfeo, 1483, Poliziano. (See "Orpheus.")
Orfeo, 1764, Glück. O. (libretto by Calzabigi).
Orientales (*Les*), 1828, V. Hugo. R.D.
Originaux (*Les*), 1693, Lamotte.
Orlandino, 1526, Folengo. B.
Orlando Furioso, 1594, Greene. (See "Bombastes Furioso.")
Ormasdes (1612–1690), Henry Killigrew.
Oronooko, 1696, Southerne. T. (Mrs. Behn's novel dramatized).
Orphan (*The*, 1680, Otway. T.
Orphan of China (*The*), 1761, Murphy. T. (Voltaire's *L'Orphelin de la Chine*).
Orphan of the Frozen Sea, 1856, Stirling. N.D.
Orphée (1677–1758), Lagrange. O.
Orphée aux Enfers, 1858, Offenbach. O.Bf.
Orphelin de la Chine (*L'*), 1760, Voltaire. T.
Orpheus and Eurydice, 1705, Dennis. T. (See "Orfeo.")
Orpheus and Eurydice (1730–1805), King.
Orti Esperidi (*Gli*), 1722, Metastasio. O. (music by Porpora).
Oscar and Malvina (1754–1829), Shield. O.
Osmond the Great Turk, 1657, Carlell. Pl.
Otello, 1816, Rossini. O.
Othello, 1602, Shakespeare. T.
Otho the Great (1796–1821), Keats and Brown. T.
Othon, 1664, Corneille. T.
Oulita, the Serf, 1858, Helps. Pl.
Our American Cousin, 1858, Tom Taylor. C. (It was greatly altered by Sothern.)
Our Boys, 1878, H. J. Byron. C.
Our Clerks, 1852, Tom Taylor. C.
Our Mary Anne (1802–1879), Buckstone. C.
Our New Governess (1815–1874), C. S. Brooks. D.
Ours, 1866, Robertson. C.
Ours et la Pacha (*Les*), before 1822, Scribe. Pt.Pc.
Outtara-Rama-Tscheritra, 8th cent., Bhavabhouti. Myt.D. (translated by Wilson in his *Indian Theatre*).
Overland Route, 1860, Tom Taylor. C.
Ovin, 1662, Cockaine. T.

Padlock (*The*), 1768, Bickerstaff. O.F.
Page (*The*), 1765–1841, Reynolds. C.
Page of Plymouth (time, Queen Elizabeth). Anon. T.
Palace of Truth, 1870, Gilbert. Fy.C.
Palamon and Arcyte, 1566, Edwards. C.
Palestine (1775–1847), Crotch. Or.
Pallantus and Eudora, 1653, T. Killigrew. T. (same as *The Conspiracy*).
Pamela, 1742, Love. C.
Pammachius, 1544, Anon. C. (Latin).
Pandora, 1664, Sir W. Killigrew. Pl.
Panel (*The*), 1757–1823, Kemble. (This is Bickerstaff's comedy of *'Tis Well 'tis no Worse*, reset.)
Pan's Anniversary, 1625, B. Jonson. M.
Panurge, 1785, Grétry. O.
Papal Tyranny, 1745, Cibber. T.
Paracelsus, 1836, R. Browning. D.Pm.
Parasitaster, or The Fawn, 1606, Marston. C.
Paria (*Le*), 1821, Delavigne. T.
Paria (*The*), 1826, Beer. T. (the above in English).
Paride e Elena, 1770, Glück. O. (libretto by Calzabigi).
Paris et Londres, 1827, Dartois. C.
Parisien (*Le*), 1838, Delaporte. C.
Parisina, 1833, Donizetti. O.
Parliament of Love, 1625, Massinger. C.
Parolle et Izidora (1703–1758), Theo. Cibber. C.
Parson's Wedding (*The*), 1663, Killigrew. C.

Parted (1799–1838), Reeve. C.
Pasquale (*Don*), 1843, Donizetti. O.
Pasquin, 1736, Fielding. C.
Passionate Lovers (*The*), 1655, Carlell. T.C.
Passions (*Plays of the*), 1798–1812, J. Baillie. C. and T.
Past Ten o'clock (1771–1841), Th. Dibdin. F.
Pastorale Comique, 1666, Molière.
Pastor Fido (*Il*), 1590, Guarini. P. (See "Faithful Shepherdess.")
Pathomachia, or The Battle of the Affections, 1630, Constable. D.
Patient Grizzell, 1603, Chettle and Dekker. C.
Patrician and Parvenu (*The*), 1835, Poole. C.
Patrician's Daughter, 1841. W. Marston. T.
Patriot (*The*), 1784, Charles Hamilton. T.
Patron (*The*), 1764, Foote. F.
Patter *v.* Clatter (1803–1878), C. J. Mathews.
Pattie and Peggie, 1730, Th. Cibber. Bd.O. (Allan Ramsay's *Gentle Shepherd* reset.)
Paul, 1836, Mendelssohn. Or.
Paul Lafarge, 1870, Boucicault.
Paul Pry, 1825, Poole. F.
Paul and Virginia (1756–1818), Cobb. Mu.E.
Paul and Virginia (1755–1837), Favieres. T.
Paul and Virginia (1768–1844), Mazzhingi. O.
Pauline, 1841, Labrousse. C.
Payable on Demand (1817–1880), Tom Taylor.
Peace, B.C. 419. Aristophanes. C. (Greek). Translated by Mitchell, 1820–22; Hickie, 1853; Rudd, 1867.
Pédre (*Don*), 1857, Cormon. D.
Pedro de Portugal (*Don*), 1828, Gily Zarate. D.
Peep Behind the Curtain, 1767 (ascribed to Garrick and to King). F.
Pelayo (1749–1811), Jovellanos. T.
Pèlerin Blanc (*Le*), 1811, Guilbert de Pixérécourt.
Pélopides, 1763, Voltaire. T.
Pénélope, 1785, Marmontel. O.
Percy, 1777, Hannah More. T.
Père de Famille, 1758, Diderot. C.
Pericles Prince of Tyre, 1609, Shakespeare. T.
Perjured Husband, 1700, Centlivre. C.
Perkin Warbeck, 1634, Ford. H.D.
Perle Noire, 1862, Sardou.
Perouse (*La*), 1799, B. Thompson. D.
Perplexed Couple (*The*), 1706–1767, Molloy. C.
Perplexed Lovers, 1712, Centlivre. C.
Perplexities (*The*), 1767, Hull. C. (*The Adventures of Five Hours*, 1663, reset.)
Persa, or The Persian (B.C. 254–184), Plautus. C. (Latin). Translated into blank verse by Messrs. Thornton, Rich, Warner and Colman, 1769–74.
Persian Prince (*The*), 1682, Southerne. T.
Persian Princess (*The*) 1711, Theobald. T.
Persians (*The*), B.C. 472, Æschylus. T. (Greek). Translated by Potter, 1777; Buckley, 1849; Plumptre, 1869.
Pertharite, 1693, Corneille. T.
Peter and Paul (1788–1841), Hook.
Pewterer (*The*), 1747, Holbery. B.C.
Phædra and Hippolytus, 1708, E. Smith. T.
Phaeton, 1597, Daniel or Dekker. T.
Pharamond, 17th cent., Calprenède. T. (translated by Phillips, 1677).
Pharamond, 1736, Cahusac. T.
Phèdre, 1677, Racine. T.
Phèdre et Hippolyte, 1677, Pradon. T.
Philaster, or Love Lies a-Bleeding, 1620, Fletcher (Beaumont died 1616). T.
Philenzo and Hippolyta, 1653, Massinger.
Philip II., 1783, Alfieri. T. (translated by C. Lloyd, 1815).
Philip von Artevelde, 1834, H. Taylor. D.Pm.
Phillippe II., (1764–1881), Chénier. D.
Phillis of Scyros, 1655, Shirley. Pl.
Philoctète, 1783, Laharpe. T.
Philoctetes, about B.C. 415, Sophocles. T. (Greek). Translated by T. Sheridan, 1725; G. Adams, 1729; Potter, 1788; Dale, 1824; Plumptre, 1865.
Philoctetes, 1871, Warren. Met.D.
Philosophe sans le Savoir (*Le*), 1765, Sedaine. C.
Philosopher's Stone (*The*), 1850, Tom Taylor.
Philotas, 1597, acted 1607, Daniel. T.
Philtre (*Le*), 1830, Scribe. O.
Phœnissæ (B.C. 480–406), Euripides. T. (Greek). Translated by Banister, 1780; Potter, 1781; Wodhull, 1782; Morgan, 1805; Giles, 1865. (See "Thebais.")
Phœnix (*The*), 1607, Middleton.
Phœnix in Her Flames (*The*), 1639, Lower. T.
Phormio, B.C. 162, Terence. C. (Latin). Translated by Bentley, 1726; Colman the Elder, 1765; Barry, 1857; etc.
Phrenologist, 1835, Coyne. C.
Phrontisterion, or Oxford in the Nineteenth Century, 1852, Mansel. D. (unfinished).
Phrosine et Mélidor, 1794, Méhul. O.C.
Physic Lies a-Bleeding, 1697, Th. Brown. C.
Piccolino, 1875, Guiraud. O. (libretto by Sardou).
Picture (*The*), 1630, Massinger. T.C.
Pierce Penniless (*Supplication of*) 1592, Nash.
Pierre et Catherine, 1829, St. Georges.
Pierre le Grand, 1854, Meyerbeer. O.
Piety in Pattens, 1773, Foote. F.
Pilgrim (*The*), 1621, Fletcher.
Pilot (*The*), 19th cent., Fitzball. N.Blta.
Pinafore (*H.M.S.*), 1878, Gilbert and Sullivan. N.C.Opta.

Pinner of Wakefield, 1560–1592, R. Greene. C.
Piperman's Predicaments, * Ware. F.
Pippa Passes, 1842, R. Browning. D.
Pirata (*Il*), 1806–1835, Bellini. O.
Pirate (*The*), 1792–1851, Davenport. Pl.
Pirates (1763-1796), Storace. Mu.D.
Piso's Conspiracy, 1676, Lee. T. (same as *Nero*).
Pizarro, 1799, Sheridan. T. (from Kotzebue's drama *The Spaniard in Peru*, 1797).
Plaideurs (*Les*), 1668, Racine. C. (imitated from the *Wasps* of Aristophanês).
Plain Dealer, 1677, Wycherly. C.
Plain Dealer (*The*), 1766, Bickerstaff. C.
Platonic Love, 1707, Centlivre. C.
Platonic Lovers, 1636, Davenant. T.C.
Play (1829–1871), Robertson. C.
Play betwene the Pardoner and the Frere, printed 1533, J. Heywood. Int.
Play called the Four P's (*The*), printed 1569, J. Heywood. Pl.
Play of Love (*The*), 1533, Heywood. Int.
Play of the Wether (*The*), 1533, Heywood. Int.
Plot and No Plot (*A*), 1697, Dennis. C.
Plot and Passion, 1852, Tom Taylor, etc.
Plotting Sisters (*The*), 1676, D'Urfey. C.
Plus Beau Jour de la Vie (*Le*), before 1822. Scribe. Pl.Pc.
Plutus, B.C. 408, Aristophanês. C. (Greek). Translated by Randolph, 1651; Fielding and Young, 1812; Mitchell, 1820–22; Cunningham, 1826; Rudd, 1857.
Pœrulus (B.C. 254–184), Plautus. C. (Latin). Translated into blank verse by Messrs. Thornton, Rich, Warner and Colman, 1769–1774.
Poetaster (*The*), 1601, Jonson. Sat.C.
Poets (*The*), 1774, Alfieri. F. (translated by C. Lloyd, 1815).
Polidoro, 1788, Bandettini.
Polinice, 1783, Alfieri. T. (translated by C. Lloyd, 1815).
Polish Jew (*The*), * Ware. D. (altered into *The Bells*, 1874).
Politician (*The*), 1655, Shirley. T.
Politician Cheated (*The*), 1663, Greene. C.
Polly Honeycombe, 1760, Colman. D.N.
Polyeucte, 1640, Corneille. T.
Polyxène, 1686, Lafosse. T.
Pompée, 1592, Garnier. T.
Pompée, 1641, Corneille. T.
Pompey, 1663, Mrs. C. Philips. T.
Pompey the Great, 1595, Kyd. T. (translated from the *Pompée* of Garnier).
Pompey the Great, 1664, E. Waller. T.
Pompey the Great (1705–1773), never printed, S. Johnson. T.
Poor Gentleman (*The*), 1802, Colman. C.
Poor Jack (1802–1879), Buckstone. C.
Poor Man's Comfort (*The*), 1655, Daborn. D.
Poor Soldier (*The*), 1798, O'Keefe. O. (music by Shield).
Pope als Metaphysiker, 1754, Lessing (music by Mendelssohn).
Pope Joan. (See "Female Prelate.")
Popping the Question (1802–1879), Buckstone. C.
Popularité, 1838, Delavigne. C.
Porter's Knot (*The*), 1858, Oxenford. D. (Like *O'Dowd*, it is an adaptation of *Les Crochets du Père*, by Cormon and Grangé.)
Postillon de Lonjumeau (*Le*), 1836, Adam. O.C.
Poulet et Poulette, 1878, Hervé. B.O.
Pourceaugnac (*Mons.*), 1669, Molière. C.
Pragmatical Jesuit New-Leven'd (*The*), 1657, Carpenter. C.
Precieuses Ridicules, 1659, Molière. C.
Premier Jour de Bonheur (*Le*), 1868, Auber. O.
Presence (1624–1678), Margaret, Duchess of Newcastle. C.
Presented at Court, 1848, Coyne. C.
Presumptive Evidence (1802–1879), Buckstone.
Pretty Esmeralda and Captain Phœbus of Ours, 1879, H. J. Byron. B.
Pride shall have a Fall, 1825, Croly. C.
Priestess (*The*), 1855, Sargent.
Prince Deukalion, 1879, B. Taylor. D.
Prince Dorus, 1850, Tom Taylor.
Prince of Homburg (1776–1811), Kleist. D.
Princess (*The*), 19th cent., Gilbert. D.
Princess of Cleves, 1689, Lee.
Princesse Aurélie (*Le*), 1828, Delavigne. C.
Princesse d'Elide, 1664, Molière. C.
Princesse de Navarre, 1743, Voltaire. O.
Princesse de Navarre, 1747, Rameau. O.
Princesse de Trébizonde, 1870, Offenbach. O.
Prisoner of State, 1847, Stirling. D.
Prisoner of War, 1837, Jerrold. C.
Prisoners (*The*), 1641, Killigrew. T.C.
Prisonnier (*Le*), 1796, Dellamaria. O.C.
Procureur Arbitre (*Le*), 1633–1690, Poisson. C.
Prodigal Son (*The*), 1739–1802, Arnold. O. (music by Sullivan).
Profligate (*The*), 1820, G. W. Taylor. C.
Prometheus Bound, B.C. 460, Æschylus. T. (Greek). Translated by Potter, 1777; Buckley, 1849; Webster, 1866; Plumptre, 1869; Lang, 1870.
Prometheus Bound, 1838, E. Browning. T.
Promethens Unbound, 1821, Shelley. L.D.
Promos and Cassandra, 1578, Whetstone. C.
Prôneurs (*Les*) or La Tartuffe Littéraire (1734–1780), Dorat. Sat.D.

Proof, 1878, Burnard (an English version of *Une Cause Célèbre*).
Prophet (*The*), 1874, B. Taylor. T.
Prophète (*Le*), 1849, Meyerbeer. O. (libretto by Scribe).
Prophetess (*The*), 1647, Beaumont and Fletcher.
Prophetess (*The*), or History of Dioclesian, 1690. Betterton.
Proserpina, 1804, Winter. O.
Proserpine, 1801, Paisiello. O.
Protecteur (*Le*), 1781–1857, Brifaut. C.
Provoked Husband, 1726, Vanbrugh. C. (left unfinished by Vanbrugh, and called *The Journey to London*. Cibber finished the play, and changed the name).
Provoked Wife, 1697, Vanbrugh. C.
Provost of Bruges, 1836, Knowles. T.
Pseudolus, or The Cheat (B.C. 254–184), Plautus. C. (Latin). Translated into blank verse by Messrs. Thornton, Rich, Warner and Colman, 1769–74.
Psyché, 1671, Molière. C.
Psyché, 1675, Shadwell.
Psyché Debauched, 1678.
Public Wooing (1624–1673), Margaret, Duchess of Newcastle. C.
Pulchérie, 1672, Corneille.
Puritan Maid (*The*), 1602, Middleton. Pl. (lost).
Puritan (*The*), or The Widow of Watling Street, 1607, W[entworth] S[mith].
Puritani (*I*), 1834, Bellini. O.
Puritan's Daughter, 1861, Balfe. O.
Purse (*The*), or The Benevolent Tar, * Cross. Mu.E.
Pygmalion, 1748, Ramcau. O.
Pygmalion, 1809, Cherubini. O.
Pygmalion and Galatea, 1871, Gilbert. Myt.D.
Pyrame et Thisbé (1632–1698), Pradon. T.
Pyrame et Thisbé (1677–1758), Lagrange. O.
Pyrrhus, King of Egypt, 1695, Hopkins. T.

Q.E.D., 1871, Marshall. Cdta.
Quaker (*The*), 1777, Dibdin. C.O.
Quaker's Opera (*The*), 1728, Th. Walker.
Quarantine (*The*), * Ware. C.
Queen and Concubine (*The*), 1653, Brome. D.
Queen Elizabeth's Troubles, in two parts, 1606–1609, Thomas Heywood. H.Pl.
Queen Juta of Denmark, 19th cent., Bojé. T.
Queen Mab, 1760, Burney. O.
Queen Mary [of England], 1875, Tennyson. T.
Queen Mother (*The*), 1861, Swinburne. T.
Queen of Arragon, 1635, Habington. T.C.
Queen of Corinth, 1647, Beaumont and Fletcher.
Queen of Scots (*The*), 1684, Banks. T.
Queens, 1616, Jonson.
Queen's Arcadia (*The*), 1606, Daniel. P.T.
Queen's Shilling (*The*), 1879, Godfrey. C. (an English version of *Un Fils de Famille*; see also "The Discarded Son").
Queer subject (*The*), 1837, Coyne. C.
Qui Femme a, Guerre a, about 1830, Brohan. C.
Quintus Fabius, 1573, Anon. H.Pl.
Quip for an Upstart Courtier (*A*), 1592, Greene. C.
Quitte ou Double, about 1830, Brohan. C. (The English adaptation is *Double or Quits.*)

Rabages, 1872, Sardou. C.
Rage (1765–1841), Reynolds. C.
Raging Turk (*The*), 1631, Goffe. T. (Bajazet II.).
Ragout. (See "Mons. Ragout.")
Raising the Wind, 1803, Kenney. F.
Rake and His Pupil (*The*), 1834, Buckstone. C.
Ralph Roister Doister, 1534, Udal (the first English comedy). (See "Gammer Gurton's Needle" and "Mesogonus.")
Ram Alley, or Merry Tricks, 1611, Barry. C.
Rambling Justice, 1677, Leanerd. C.
Rambling Lady (1659–1746), Southerne. C.
Rape of Lucrece (*The*), 1608, Th. Heywood. T.
Rapparee (*The*), or The Treaty of Limerick, 1870, Boucicault.
Rare Triumphs of Love and Fortune (*The*), 1580, Anon. Pl.
Re Teodoro, 1785, Paisiello. O.
Rebecca (1830–1877), Halliday. D.
Rebellion (*The*), 1640, Rawlins. T.
Rebellion Defeated, or The Fall of Desmond, 16th cent., Cutts. T.
Rebels (*The*), 1749–1832, Goethe. C.
Recess (*The*), 1785, Miss Lee.
Réconciliation Normande, 1719, Dufresny. C.
Reconciliation, or The Two Brothers, 1799, C. (from Kotzebue).
Recruiting Officer (*The*), 1706, Farquhar. C.
Recruiting Sergeant, 1770, Bickerstaff. Mu.E.
Reculer pour Mieux Sauter, 1854, Dartois. C.
Red Cross Knight, 1794, Holman.
Red Mask (*The*), 1834, Planché.
Regent (*Le*), 1831, Ancelot. V.
Regicide (*The*), 1747, acted 1749, Smollett. T.
Register Office (*The*), 1723–1787, Reed. F.
Regolo (*Attilio*), 1740, Metastasio. O.
Regular Fix (1764–1838), Morton. C.
Régulus (1632–1698), Pradon. T.
Régulus (1734–1780), C. J. Dorat. T.
Regulus, 1774, Mrs. H. More. T.
Rehearsal (*The*), 1671, Duke of Buckingham. B.
Reinald (1789–1862), Ingemann.
Reine de Chypre (*La*), 1799–1862, Halévy. O.
Reine de Golconde. (See "Aline," etc.)

Reine de Saba, 1862, Gounod. O. (libretto by Curré).
Relapse (*The*), 1697, Vanbrugh. C.
Religious (1624–1673), Margaret, Duchess of Newcastle. T.C.
Remorse, 1797, acted 1813, Coleridge. T.
Rencontre (*The*), 1827, Planché.
Rendezvous Bourgeois (*Les*), 1794, Hoffman. O.C. (music by Méhul).
Renegado (*The*), 1624, Massinger. T.C.
Rent Day, 1830, Jerrold. C.
Reprisals, or The Tars of Old England, 1757, Smollett. F.
Rescued, 1879, Boucicault. Sen.D.
Retaliation (1752–1820), Macnally. F.
Retour de Napoléon, 1841, Sejour. D.
Retribution, 1856, Bennett and Taylor. H.P.
Return from Parnassus (*The*), 1606, Anon. Pl.
Return of the Druses, 1865, R. Browning. T.
Revenge (*The*), 1680, Anon. C. (This is the *Dutch Courtezan* revived.)
Revenge (*The*), 1721, Young. T.
Revenge, or a Match at Newgate, 1680, Betterton.
Revenge for Honor, 1654, Chapman. T.
Revenge of Bussy d'Amboise, 1613, Chapman. T.
Revenger's Tragedie (*The*), 1607, Tourneur. T.
Revers de la Medaille (*Le*), 1861, Demolière. C.
Review (*The*), or Wags of Windsor, 1798, Colman. F.
Rewards of Vertue (*The*), 1661, Fountaine. C. (altered by Shadwell, and called *The Royal Shepherdess*, 1669).
Rich Jew of Malta, 1586, Marlowe. T.
Rich and Poor, 1812, Lewis. C.O.
Richard Cœur de Lion, 1781, Sedaine. O. (music by Grétry).
Richard Cœur de Lion, 1782, Burgoyne. H.R. (the above Anglicized).
Richard Cœur de Lion (1752–1820), Macnally. O.
Richard Cœur de Lion (1830–1877), Halliday. H.D.
Richard Cœur de Lion, 1863, Benedict. O.
Richard I., 1728, Sewell. T.
Richard II., 1597, Shakespeare. H.D.
Richard III., 1597, Shakespeare. H.T.
Richard, Duke of York, 1595, Marlowe. T.
Richelieu, 1839, Lord Lytton. H.Pl.
Richelieu (*La Jeunesse de*), 1833, Ancelot. V.
Richmond Heiress (*The*), 1693, D'Urfey. C.
Rienzi, 1828, Miss Mitford. T.
Rienzi, 1841, Wagner, O. (libretto by Jackson).
Right Woman (*A*), 1615, Beaumont and Fletcher. C.
Rightful Heir (*The*), 1868, Lord Lytton. T. (same as *The Sea Captain*).
Rigoletto, 1852, Verdi. O. (libretto from Victor Hugo).
Rimini (*Francesca di*), 1819, Pellico. T.
Rinaldo, 1711, Hill. O. (music by Handel; this was the first piece he set to music).
Rinaldo and Armida, 1699, Dennis. D
Riquet, 1836, Planché.
Rival Candidates, 1774, Dudley. Mu.Int.
Rival Friends (*The*), 1632, Hausted. C.
Rival Kings (*The*), 1677, Banks.
Rival Ladies, 1663, Dryden. C.
Rival Modes, 1726, Moore. C.
Rival Queens, 1677, Lee.
Rivals (*The*), 1668, Davenant. C.
Rivals (*The*), 1775, Sheridan. C
Rivals (*The*), 1830, Balfe. O. (*I Rivali*).
Road to Ruin, 1792, Holcroft. C.
Roaring Girl (*The*), 1611, Middleton. C. (*i.e.* Moll Cutpurse).
Rob Roy, 1832, Flotow. O.
Rob Roy MacGregor (1782–1835), Pocock. O.D. (from Sir W. Scott's novel).
Robbers (*The*), 1781, Schiller. T.
Robbers of Calabria, * Lane. D. (adapted).
Robert le Diable, 1831, Meyerbeer O. (libretto by Scribe).
Robert the Invalid, 1870, C. Reade. C. (a version of Molière's *Le Malade Imaginaire*).
Robin Hood, pt. i., 1597, Munday. D.
Robin Hood, pt. ii., 1598, Chettle. D.
Robin Hood, 1741, Dr. Arne and Burney. O.
Robin Hood, 1787, O'Keefe. O. (music by Shield).
Robin Hood (1752–1820), Macnally. C.O. (See "Death of Robert, Earl of Huntington.")
Robin Hood, 1860, Macfarren. O.
Robin des Bois, 1824, Weber. O.
Robinson Crusoé, 1805, Guilbert de Pixérécourt. V.
Robinson Crusoe, 1806, Pocock (the above in English).
Rock of Rome, 1849, Knowles. H.Pl.
Roderigo, 1706, Handel. O.
Rodogune, 1646, Corneille. T.
Rodogune, or The Rival Brothers, 1765, Aspinwall. T. (from T. Corneille).
Rodolphe, before 1822, Scribe. Pt.Pc.
Roef-Krage, 1770, Ewald. D.
Roi Fainéant (*Le*), 1830, Ancelot. T.
Roi d'Yvetot (*Le*), 1842, Adam. O.C.
Roi et le Fermier, 1762, Sedaine. O.C. (music by Monsigny).
Roland, 1778, Piccini. O.
Roland for an Oliver, 1819, Th. Morton. C.
Rolla, 1798, Kotzebue. T.
Rolla, 1799, Lewis. T. (from the above).

Rollo, 1639, Beaumont and Fletcher.
Roman (*The*), 1850, S. Dobell. D.Pm.
Roman Actor (*The*), 1629, Massinger.
Roman Brother (*The*), 19th cent., Heraud. T.
Roman Comique (*Le*), 1861, Offenbach. O.Bf.
Roman Empress (*A*), 1622–1706, Joyner. D.
Roman Father (*The*), 1750, Whitehead. T. (based on the *Horace* of Corneille).
Roman Revenge, 1753, Hill.
Roman d'Une Heure, or La Folle Gageure, 1803, Hoffmann. C.
Roman Virgin (*The*), or The Unjust Judge, 1679, Betterton. T. (the tale of Virginius).
Romance and Reality, J. Brougham. D.Pc.
Romance for an Hour, 1771, Kelly. C.
Rome Sauvée, 1752, Voltaire. T.
Romeo and Juliet, 1595, Shakespeare. T.
Romeo et Juliette, 1828, Soulié. T.
Romildare Constanza, 1819, Meyerbeer. O.
Romp (*The*), * Anon. C.O. (altered from Bickerstaff's *Love in the City*).
Rosalinda, 1762, Lockman. Mu.D.
Rosamond, 1706, Addison. O. (music by Arne).
Rosamond, 1861, Swinburne. Po.D.
Rosamond (*Fair*), 1879, Tennyson. T.
Rosamond (*The Fair*), 1812, Korner. T.
Rosamond the Fair, 1836, Barnett. H.O.
Rose (*The*), 1710–1778, Arne. C.O. (from the French).
Rose Blanche (*La*), et la Rose Rouge, 1809, Guilbert de Pixérécourt. D. (See "Two Roses.")
Rose de St. Fleur (*La*), Offenbach. O.Bf.
Rose et Colas, 1764, Sedaine. O.C.
Rose of Arragon, 1842, Knowles. D.
Rose of Castille, 1857, Balfe. O.
Rosière de Salency (*La*), 1774, Grétry. O.
Rosière et Norrice, 1842, Barrière. D.
Rosina, 1782, Miss Brooke. Pl.
Rosina, 1783, Shield. O.
Rosmonda, 1525, Rucellerі. T.
Rosmunda, 1783, Alfieri. T. (based on Bandello's novel).
Rosmunda, 1840, Gil y Zarate. (See "Henry" and "Complaint.")
Rösten i Oerken, 1815, Ingemann.
Rough Diamond (1802–1879), Buckstone. Cdta.
Roundheads (*The*), 1682, Mrs. Behn. C.
Rover (*The*), 1677, Mrs. Behn; pt. ii., 1681. C.
Roving (*The*), 17th cent., Middleton. C.
Roxana, 1592, Alabaster. T. (Latin).
Roxana, 1772, Magnocavallo. T. (a prize play).
Royal Captive (*The*), 1745, J. Maxwell. T.
Royal Combat, 17th cent., Ford and Dekker.
Royal Command (*By*), 19th cent., Stirling. C.O.
Royal Convert, 1708, Rowe. T. (*i.e.*, Rodogune).
Royal Garland, 1768, Bickerstaff.
Royal King and Loyal Subject (*The*), 1737, Th. Heywood. T.C.
Royal Martyr (*The*), 1669, Dryden. T.
Royal Master (*The*), 1638, Shirley. C.
Royal Mischief, 1696, Mrs. Manley.
Royal Mistress (*The*), 1696, Mrs. Manley.
Royal Shepherd (*The*), 1764, R. Holt. O. (from Metastasio).
Royal Shepherdess, 1669, Shadwell. C. (This is Fountaine's comedy *The Rewards of Vertue*, 1661, altered.)
Royal Slave (*The*), 1637, Cartwright. T.C.
Royalist (*The*), 1682, D'Urfey. C.
Rubans d'Ivonne, 1850, Thiboust.
Rudens, or The Rope (B.C. 154–184), Plautus. C. (Latin, adapted from a Greek play by Diphulos). Translated into blank verse by Messrs. Thornton, Rich, Warner and Colman, 1769–74.
Rugantio, 1805, Lewis. Mel.
Ruines de Babylone (*Les*), 1819, Guilbert de Pixérécourt.
Ruines de Vaudemont, 1845, Boule.
Rule a Wife and Have a Wife, 1624, Beaumont and Fletcher. C. (altered by Garrick).
Rump (*The*), 1660, Tatham. C.
Runaway (*The*) 1776, Mrs. Cowley. C.
Runnimede, 1783, J. Logan. T.
Rural Felicity, 1834, Buckstone. C.
Ruy Blas, 1840, Victor Hugo. R.D.

Sabots de la Marquis, 1854, Boulanger. O.C.
Sackfull of News (*The*), 1557, Anon. Pl.
Sacrifice d'Iphigénie, 1861, Dennery. T.
Sad One (*The*), 1609–1641, Suckling. T.
Sad Shepherd (*The*), left at death unfinished, 1637, Jonson. P.
Sailor's Daughter (*The*), 1800, Cumberland. C.
St. Clement's Eve, 1862, Sir H. Taylor. D.
St. Genest, 1641, Rotrou. T.
St. Patrick for Ireland, 1640, Shirley. C.
St. Patrick's Day, 1775, Sheridan. F.
St. Peter, 1866, Benedict. Or.
Saint's Tragedy, 1846, Kingsley. D.Pm.
Salmacida Spolia, 1639, Davenant. M.
Salvator, 19th cent., Herault. T.
Samor, 1818, Milman.
Samson, 1742, Handel. Or.
Samson Agonistes, 1671, Milton. D.Pm.
Sappho, 1850, Gounod. O.
Sappho and Phao, 1591, J. Lyly. Myt.D.
Saratoga, 1874, Marshall (brought out in London under the title of *Brighton*).
Sardanapalus, 1821, Byron. T.
Satanella, 1858, Balfe. O.

Satiro-mastix, 1602, Dekker. Sat.C.
Saucy Valets (1730–1805), King.
Saul, 1738, Handel. Or.
Saul, 1739, Hill. T.
Saul, 1782, Alfieri. T.
Saul, 1801, Kalkbrenner. Or.
Saul (*King*), 1872, Armstrong. T.
Saul (*König*), 1839, Gutzkow. D.
Sauney, the Scot, 1698, Lacy. C.
Savage (*Richard*), 19th cent., Gutzkow. D.
Savonarola, 1881, Austin. T.
Scapegoat (*The*), about 1840, Poole. F.
Scholar (*The*), 1649, Lovelace. C.
Scholar (*The*), 1802–1879, Buckstone. C.
School, 1869, Robertson. C.
School for Arrogance (1745–1809), Holcroft. C.
School for Authors (1770–1804), Tobin. C.
School for Coquettes (1799–1861), Mrs. Gore. Prose C.
School for Fathers (*The*), 1770, Bickerstaff. C.
School for Grown Children, 1826, Morton. C.
School for Grown Gentlemen, 1827, Morton. C.
School for Lovers, 1762, Whitehead. C. (See "L'École des Amants.")
School for Scandal, 1777, Sheridan. C.
School for Wives, 1774, Kelly. C. (See "L'École des Femmes.")
School of Complement, 1631, Shirley. C.
School of Reform, 1817, Thomas Morton. C. (See L'École.")
Scipio Africanus, 1729, Beckingham. T. (from Pradon's *Scipion l'Africain*).
Scipion l'Africain, 1632–1698, Pradon. T.
Scornful Lady (*The*), 1616, Beaumont and Fletcher. C.
Scots Figaries (*The*), 1652, Tatham. C.
Scowerers (*The*), 1691, Shadwell. C.
Scythes, 1761, Voltaire. T.
Sea-Captain (*The*), 1839, Lytton. T. (often called *The Rightful Heir*).
Sea-Voyage, 1647, Beaumont and Fletcher. C.
Search after Happiness, 1773, H. More. P.
Search for Money (*A*), 1609, Rowley. C.
Seasons (*The*), 1800, Haydn. O.
Sebastian. (See "Don Sebastian.")
Second Maiden's Tragedy, before 1620, Anon. T. (ascribed to Chapman).
Second Thoughts, 19th cent., Buckstone.
Secret (*Le*), 1793, Hoffmann. O.C. (music by Méhul).
Secret Love, 1667, Dryden. C.
Secrets Worth Knowing, 1798, Th. Morton. C.
Secrétaire et le Cuisinier (*Le*), before 1822, Scribe. Pt.Pc.
See Me and See Me Not, 1618, Belcher. C. (adapted from a play by Hans Beerpot),
Sejanus, 1602, Jonson. T.
Séjour Militaire, 1813, Auber. O.
Self-Immolation, or The Sacrifice of Love, 1799, Newman. Pl. (from Kotzebue).
Selindra, 1665, Sir W. Killigrew. Pl.
Semele, 1698, Congreve. Mu.D. (music by Handel).
Semiramide, 1729, Metastasio. O.
Semiramide, 1819, Meyerbeer. O.
Semiramide, 1823, Rossini. O.
Sémiramis, 1748, Voltaire. T.
Senile Odium, 1633, Hausted. C.
Serail, 1782, Mozart. O.
Serious Family (*A*), about 1850, Buckstone (music by Barnett).
Sertorious, 1662, Corneille. T.
Servius Tullius, 1826, Bouzique. T.
Sesostris, 1667, Amore. T.
Seven against Thebes (*The*), B.C. 471, Æschylus. T. (Greek). Translated by Potter, 1777; Buckley, 1849; Davies, 1864; Plumptre, 1869.
Shaughraun, 1874, Boucicault. D.
She Stoops to Conquer, 1773, Goldsmith. C.
She Stoops to Conquer, 1864, Macfarren. O.
She Would and She Would Not, 1703, Cibber. C.
She Would if She Could, 1668, Etherege. C.
Shepherd of Tolosa, 1829, Ingemann.
Shepherd's Artifice, 1761, Dibdin. O.
Shepherd's Holiday (*The*), 1635, Rutten. P.T.C.
Shoemaker a Gentleman (*A*), 1638, Rowley. C.
Shoemaker's Holiday (*The*), 1600, Dekker. C.
Shore. (See "Jane Shore.")
Si j'étais Roi, 1854, Adam. Pt.Pc.
Sicilian Summer (*A*), 1850, Henry Taylor. C.
Sicilian Vespers, 1840, Kenney.
Sicilian Vespers, 1819, Delavigne. T.
Sicilien ou L'Amour Peintre, 1667, Molière. C.
Siege (*The*), or Love's Convert, 1651, Cartwright. C.
Siège of Aguilcia, 1760, Home.
Siege of Babylon (*The*), 1678, Pordage. T.
Siege of Belgrade, 1796, Cobb. C.O. (music by Storace; an English version of *La Cosa Rara*).
Siege of Berwick, 1806, Jerningham. T.
Siege of Damascus, 1720, Hughes. T.
Siege of Grenada, 1671, Dryden. H.Pl.
Siege of Ischia, (1778–1824), Kemp. O.
Siege of Memphis (*The*), 1676, D'Urfey. T.
Siege of Rhodes, 1656, Davenant. Pl.
Siege of Rochelle, 1835, Balfe. O.
Siege of Sinope, 1781, Miss Brooke. T.
Siege of Troy (*The*), 1715. D.
Siege of Urbin, 1666, Sir W. Killigrew. Pl.
Sigurd (*King*), 19th cent., Bojé. T.

Silent Woman (*The*), 1609, Jonson. C.
Silver Age (*The*), 1613, Thomas Heywood. C.
Silvia, 1731, Lillo.
Single Life, about 1835, Buckstone. C.
Sir Barnaby Whigg, 1681, D'Urfey. C.
Sir Courtley Nice, 1685, Crowne. C. (from the *Mayor Imposible* of Lope de Vega).
Sir Fopling Flutter, 1676, Etherege. C.
Sir George Etherege's Comical Revenge (1642–1689, Mrs. Behn. C.
Sir Harry Gaylove, 1772, Miss Marshall. C.
Sir Harry Wildair, 1701, Farquhar. C.
Sir Hereules Buffoon, 1684, Lacy. C.
Sir John Cockle at Court, 1737, Dodsley. F.
Sir John Falstaff in Masquerade, 1741, S. Johnson. C.
Sir John Oldeastle. (See "Oldeastle.")
Sir Marmaduke Maxwell, 1827, Cunningham. C.
Sir Martin Marplot (1592–1670), William, Duke of Newcastle. C. (founded on Molière's *L'Etourdi*).
Sir Martin Marrall, 1667, Dryden. C. (This is *Sir Martin Marplot* adapted for the stage.)
Sir Patient Faney, 1678, Mrs. Behn. C.
Sir Richard Grinvile, 1595, Markham. T.
Sir Solomon, or The Cautious Coxcomb, 1671, Caryl. C.
Sir Thomas Moore, 1792, Hurdis. T.
Sir Thomas Overbury, 1726, Savage. T.
Sir Thomas Overbury's Life and Untimely Death, 1614, Ford. T.
Sir Thomas Wyat, 1607, Webster and Dekker. T.
Sir Walter Raleigh, 1720, Sewell. T.
Sirène (*La*), 1844, Scribe. O.C.
Siroe (*Il*), 1728, Metastasio. O.
Sisters (*The*), 1652, Shirley. C.
Sisters (*The*), 1769, Mrs. Lennox. C.
Slanderer (*The*), 1778, Foote.
Slave (*The*), 1816, Bishop. O.
Slave Life (1817–1880), Tom Taylor, etc.
Sleeping Beauty, 1805, Skeffington. Pn.
Sleeping Beauty, 1840, Planché.
Slighted Maid (*The*), 1663, Stapylton. C.
Snake in the Grass, 1759, Hill. C. (altered by Buckstone, 19th cent.)
Society, 1865 Robertson. C.
Sofonisbe, 1718, Leo. O. (See "Sophonisba.")
Soirée à la Bastille, 1845, Decoureelle. C.
Soirée d'Auteuil (*La*), 1804, Andrieux. C.
Soldier (*The*), 1649, Lovelace. T.
Soldier's Daughter (*The*), 1804, Cherry. C.
Soldier's Fortune, 1681, Otway. C.
Soldier's Last Stake (*The*), 1686–1744, G. Jacob.
Soldier's Return, 1805, Hook. C.
Soliman and Persida, 1599, Anon [? Kyd]. T.
Soliman II. (1710–1792), Favart. O.C.
Sollicitеur (*Le*), before 1822, Scribe. Pt.Pc.
Solomon, 1748, Handel. Or.
Solomon, 1748, Klopstock. S.D. (translated by R. Huish, 1809).
Solomon (*King*), 1876, Armstrong. T.
Somnambule (*La*), 1819, Delavigne. D.
Sonnambula, 1831, Bellini. O.
Sophi (*The*). (See "Sophy.")
Sophister (*The*), 1639, Zouch. C.
Sophonisba, 1514, Trissino. T. (the first Italian tragedy). (See "Ferrex," etc.)
Sophonisba, or The Wonder of Women, 1606, Marston. T. (See "Sofonisbe.")
Sophonisba, 1729, Thomson. T.
Sophonisba, 1783, Alfieri. T. (translated by Lloyd, 1815).
Sophonisbe, 1630, Mairet. T. (imitated from Trissino; the first Freneh Tragedy).
Sophonisbe (1606–1684), Corneille. T.
Sophonisbe (1677–1758), Lagrange-Chaneel. T.
Sophy (*The*), 1641, printed 1642, Denham. T.
Soreerer (*The*), 1876, Gilbert and Sullivan. Opta.
Sorcière (*La*), 1863, Bourgeois and Barbier. C.
Sordello, 1839, R. Browning.
Sosies, 1639, Rotrou, C.
Sot toujours Sot, 1693, De Brueys. C.
Spaniard in Peru (*The*), 1797, Kotzebue. T. (The English version is ealled *Pizarro*).
Spanish Bawd (*The*), 1631, Fernando de Roias. C. (the longest play ever published).
Spanish Curate (*The*), 1622, Fletcher (Beaumont died 1616). C. (based on *The Unfortunate Spaniard* by Gonsalvo de Cespides).
Spanish Dollars, 1807, Cherry. M.D.
Spanish Father (*The*), 1745–1831, H. Mackenzie. T.
Spanish Fryar (*The*), 1680, Dryden. C.
Spanish Gipsy, 1653, Middleton and Rowley. C.
Spanish Gypsy, 1865, rewritten 1867, and published 1868, "G. Eliot" [Mrs. Lewes]. D.Pm.
Spanish Masquerado, 1589, Greene. C.
Spanish Rogue (*The*), 1674, Duffett. C.
Spanish Student (*The*), 1845, Longfellow. D.Pm.
Spanish Tragedy (*The*), or Jeronimo Mad Again, 1603, Kyd. T. (forming pt. ii. to *Jeronimo*).
Spanish Vieeroy, 1653, Massinger.
Spartaeus, 1746, Saurin. T.
Spartan Dame (*The*), 1721, Southerne. T.
Speculation (1765–1841), Reynolds. C.
Speed the Plough, 1798, Thomas Morton. C.
Spoilt Child (*The*), 1805 (?) Bickerstaff. C.
Spouter (*The*), 1756, Murphy. F.
Sprigs of Laurel, 1798, O'Keefe. M.F. (music by Shield).

Spring and Autumn, 1827, Kenney. C.
Spring's Glory (*The*), 1638, Nabbes. M.
Squeeze to the Coronation, 1821, Thomson. C.
Squire of Alsatia (*The*), 1688, Shadwell. C. (same as *Gentleman of Alsatia*).
Squire Oldsapp, 1679, D'Urfey. C.
Stage Beaux toss'd in a Blanket, 1704, Thomas Brown. C.
Stage Coach, 1704, Farquhar. C.
Staple of News (*The*), 1625, Jonson. C.
Star of Seville, 1837, Mrs. Butler (born Kemble).
State of Innocence, 1673, Dryden. D.Pm. (a dramatic version of Milton's *Paradise Lost*).
State Prisoner, 1847, Stirling.
Statira (1632–1698), Pradon. T.
Stella, 1776, Goethe. D.
Stella, 1843, Anicet Bourgeois. D.
Stephanie, 1877, Story. T.
Stepmother (*The*), 1664, Stapylton. T.C. (See "Hecyra.")
Stepmother (*The*), 1800, Earl of Carlisle. T.
Steward (*The*). (This is merely *The Deserted Daughter* of Holcroft, 1785, reset.)
Stichus (B.C. 254–184), Plautus. C. (Latin, adapted from a Greek play by Menander). Translated into blank verse by Thornton, Rich, Warner and Colman, 1769–74.
Stilicon, 1660, Thomas Corneille. T.
Still Waters Run Deep, 1855, Tom Taylor. C.
Stolen Heiress, 1703, Centlivre. C.
Stolen Kisses, 19th cent., Merritt. C.
Strafford, 1837, R. Browning. H.T.
Strafford, 1843, Sterling. H.T.
Strange Discovery (*The*), 1640, Gough. T.C.
Strange Gentleman (*The*), 1836, Dickens. Blta.
Stranger (*The*), 1797, B. Thompson. D. (from *Misanthropy and Repentance*, by Kotzebue). Thompson's version was greatly altered in 1793 by Sheridan.
Straniera (*La*), 1806–1835, Bellini. O.
Strathmore, 1849, W. Marston. T.
Stratonice, 1792, Hoffmann. O.C. (music by Méhul).
Streets of London, 1862, Boucicault. D.
Struensee, 1827, Beer. T.
Success, or A Hit if You Like It, 1825, Planché. F.
Such Things Are, 1786, Inchbald. Pl.
Suite du Mentuer (*La*), 1803, Andrieux. C.
Sullen Lovers, 1668, Shadwell. C.
Sultan (*The*), 1775, Bickerstaff. F.
Summer's Last Will, etc., 1600, Nash. C.
Summer's Tale, 1768, Cumberland. C.O.
Sun in Aries (*The*), 1621, Middleton. C.
Sun's Darling (*The*), 1656, Ford. M.
Superiority, 1607, Ant. Brewer. C.
Suppliants (*The*), B.C. 461, Æschylus. T. (Greek). Translated by Potter, 1777; Buckley, 1849; Plumptre, 1869.
Supplication of Pierce Penniless, etc., 1592, Nash.
Supplice d'un Homme, 1865, Thiboust.
Supplices, B.C. 421, Euripides. T. (Greek). Translated by Potter, 1781; Wodhull, 1782.
Supposes (*The*), 1566, Gascoigne. C.
Suréna, 1674, Corneille. T.
Surprise (*Agreeable*), 1798, O'Keefe. C.
Surrender of Calais, 1791, Colman. C.
Suspicious Husband (*The*), 1747, Hoadly. C.
Svend Dyring's House, 19th cent., Herz. R.D.
Svend Grathe, 19th cent., Bojé. T.
Sweethearts, 1874, Gilbert. D.Pc.
Sweethearts and Wives (1772–1849), Kenney. Mu.C. (music by Nathan).
Sweetman, the Woman-Hater, 1640, Anon. C.
Swindler (*The*), 1764–1838, Morton. C.
Sword and the Hand, 1832, Beer. T.
Sylvain, 1770, Marmontel. O.C. (music by Grétry).
Sylvana, 1809, Weber. O.
Sylvester Daggerwood, 1795, Colman. C.
Sylvia, 1731, Lillo.
Tableau Parlant (*Le*), 1769, Grétry. O.
Tailors (*The*), * Anon. B.T.
Tale of Mantua, 1830, Knowles.
Tale of Mystery (1745–1809), Holcroft. Mel.
Tale of a Tub, 1633, Jonson.
Tamburlaine, 1590, Marlowe. T.
Tamerlan (1632–1698), Pradon. T.
Tamerlan et Bajazet, 1806, Bishop. Bl.
Tamerlane, 1702, Rowe. T.
Tamerlane, 1722, Leo. O.
Taming of the Shrew, 1593, Shakespeare. C.
Tancred and Gismunda, 1568, by Hatton and four others. T.
Tancred and Sigismunda, 1745, Thomson. T.
Tancrède, 1760, Voltaire. T.
Tancredi, 1813, Rossini. O.
Tannhäuser, 1845, Wagner. O.
Tante (*La*) et le Neveu (1781–1857), Brifaut. C.
Tarare, 1787, Beaumarchais. O.
Tartuffe, 1664, Molière. C.
Tasso (*Torquato*), 1790, Goethe. T.
Tasso Refriede, 1819, Ingemann. D.
Taste, 1752, Foote. F.
Tatlers (*The*), 1797, Hoadly. C.
Taverne des Étudiants (*La*), 1854, Sardou. C.
Technogamia, or Marriage of the Arts, 1630, Holyday. C.
Tekeli, 1803, Guilbert de Pixérécourt. Mel.
Tell (*Guglielmo*), 1829, Rossini. O.
Tell (*Guillaume*), 1766, Lemière. T.

Tell (*Guillaume*), 1772, Sedaine. O.
Tell (*Wilhelm*), 1804, Schiller. T.
Tell (*William*), 1825, Knowles. T.
Tell (*William*), 1827–1862, Talfourd. F.
Temistocle, 1738, Metastasio. D.
Tempest (*The*), 1609, Shakespeare. C.
Tempest (*The*), 1668, Dryden. C.
Temple Beau (*The*), 1738, Fielding. C.
Temple de la Gloire, 1744, Voltaire. O.
Temple of Love (*The*), 1634, Davenant. M.
Temptatyon of Our Lorde and Saver (*The*), 1538. Bal.Int.
Tender Husband (*The*), 1703, Steele. C.
Teraminta, 1732, H. Carey.
Tête de Mort (*La*), 1827, Guilbert de Pixérécourt. V.
Théagène et Charielée, 1662, Racine. T.
Thébaïde (*La*), 1664, Racine. T.
Thebaïs, or The Phœnissæ (B.C. 58–32), Seneca. T. (Latin).
Themistocle. (See "Temistocle.")
Theodosius, or The Force of Love, 1680, Lee. T.
Therese, the Orphan of Geneva, 19th cent., Kerr. Mel.R. (adapted).
Thersytes, 1537, Anon. Int.
Thésée, 1690, Lafosse. T.
Theseus, 1715, Handel. O.
Theseus and Ariadne, 1848, Planché.
Thesmophoriazusæ, B.C. 410, Aristophanes. C. (Greek). Translated by Mitchell, 1820–22; Hickie, 1853; Rudd, 1867.
Thespis, 1762, Kelly.
Thierry and Theodoret, 1621, Fletcher (Beaumont died 1616). T.
Thieves of Paris, 1856, Stirling. D.
Thimble Rig (*The*), 1802–1879, Buckstone. F.
Thirty Years of a Woman's Life, before 1834, Buckstone.
Thomas. (See "Mons. Thomas.")
Thomas à Beeket, 1780, Tennyson. T.
Thomas and Sally (1696–1743), Carey. Mu.E.
Thomas and Sally, 1760, Bickerstaff. C.O.
Thracian Wonder, 1661, Webster. C.
Three Black Seals (*The*), 1864, Stirling. H.D.
Three Hours after Marriage, 1717, Gay. F.
Three Ladies of London (*The*), 1584, Anon. Mo.
Three Lords and Three Ladies of London, 1590, Anon. Mo.
Three Strangers (*The*), 1835, Miss Lee. C.
Three Weeks after Marriage, 1776, Murphy. F.
Thyestes (B.C. 58–32), Seneca. T. (Latin). Translated by Heywood, 1560; Wright, 1674.
Thyestes, about 1680, Crowne. T.
Tibère, 1764–1811), Chénier. T.
Ticket-of-Leave Man, 1863, Tom Taylor.
Timanthes, 1769, Hoole. T.
Time Works Wonders, 1845, Jerrold. C.
Timocrate, 1656, Thomas Corneille. T.
Timocrate, 1723, Leo. O.
Timoléon, 1783, Alfieri. T.
Timoléon, 1794, Chénier. T.
Timon of Athens, 1609, Shakespeare. T.
Timon of Athens, 1778, Cumberland. T.
Timon, the Manhater, 1678, Shadwell. T.
Timour, the Tartar, 1812, Lewis. Mel.
Tipperary Legacy, 1847, Coyne. C.
'Tis Pity She's a Whore, 1633, Ford. T.
'Tis Well 'tis no Worse, 1770, Bickerstaff. C.
Tit for Tat, * Colman. C.
Tito, 1791, Mozart. O.
Titus Andronicus, 1593, (?) Shakespeare. T.
Titus Andronicus, 1687, Ravenscroft. T.
Titus and Bereniee, 1672, Otway.
To Marry or Not to Marry (1753–1821), Inchbald. C.
To-Night, Uncle, 1878, H. J. Byron.
To Oblige Benson, 1854, Tom Taylor.
To Parents and Guardians (1817–1880), Tom Taylor.
Tobacconist (*The*), before 1780, Gentleman. F.
Tom Cobb, 1876, Gilbert. F.
Tom Essence, or The Modish Wife, 1677, Rawlins. C.
Tom Fool, 1760, Stevens. F.
Tom Jones, 1740, Reed. C.O.
Tom Thumb. 1733, Fielding. C.O.
Tom Tyler and his Wife, about 1569, published in 1578, Anon. Mo.
Tonson. (See "Mons. Tonson.")
Tony Lumpkin in Town, 1778, O'Keefe. C.
Too Late to Call Back Yesterday, 1639, R. Davenport. C.
Too Many, or Democracy, 1805, Alfieri. C.
Toréador (*Le*), 1849, Adam. O.C.
Tortesa, the Usurer, 1841, Willis. C.
Tottenham Court, 1633, Nabbes. C.
Tour de Londres, 1855, Nus. D.
Tower of Babel (*The*), 1871, A. Austin. Dc.Pm.
Town and Country, 1807, Morton. C.
Town Fop (*The*), 1677, Mrs. Behn. C.
Toy-Shop, 1735, Dodsley. D.S.
Trachiniæ, about B.C. 430, Sophocles. T. (Greek). Translated by G. Adams, 1729; Potter, 1788; Dale, 1824; Plumptre, 1865.
Traitor (*The*), 1635, Shirley. T.
Travailes of Three English Brothers, 1607, Day. T.C.
Travellers (*The*), 1806, Cherry. C.
Traviata (*La*), 1856, Verdi. O.
Trente Millions de Gladiateurs (*Les*), 19th cent., Labiche and Gille. (See "Nabob.")

Trésor (*Le*), 1803, Andrieux. C.
Trial. (See "Tryal.")
Trial by Jury, 1875, Gilbert and Sullivan. Opta.
Trial of Pleasure (*The*), 1567, Skelton. Mo.
Trick for Trick, 1678, D'Urfey. C.
Trick upon Trick, 1710, Hill. C.
Tricke to Catch the Old One (*A*), 1608, Middleton. C.
Trinuzzia (*La*), 1540, Angelo. C.
Trinummus (B.C. 254–184), Plautus. C. (Latin, adapted from a Greek play by Philemon). Translated into blank verse by Messrs. Thornton, Rich, Warner and Colman, 1769–1774.
Triomphe des Arts (*Le*), 1672–1731, Lamotte. O.
Trip to Calais (*A*), 1777, Foote. F.
Trip to Kissengen (*A*), 1817–1880, Taylor.
Trip to Scarborough (*A*), 1777, Sheridan.
Trip to Scotland (*A*), 1770, Whitehead. F.
Tristan and Isolde, 1865, Wagner. O.
Triumph of Oriana, 1601, Morley. O.
Triumph of Peace (*The*), 1633, Shirley. M.
Triumphs of Beautie (*The*), 1646, Shirley. M.
Triumphs of Health and Prosperity, 1626, Middleton. Sol.
Triumphs of Honor and Industry, 1617, Middleton. Sol.
Triumphs of Honor and Virtue, 1622, Middleton. Sol.
Triumphs of Integrity, 1623, Middleton. Sol.
Triumphs of Love and Antiquity, 1619, Middleton. Sol.
Triumphs of Love and Fortune, 1589, by E. A. Sol.
Triumphs of Truth, 1613, Middleton (and scores more for Lord Mayor's Day).
Triumphs of the Prince D'Amour, 1635, Davenant. M.
Triumphant Widow (*The*), 1677, William Cavendish, Duke of Newcastle. C.
Troade (*La*), 1632–1698, Pradon. T.
Troades (B.C. 415), Euripides. T. (Greek). Translated by Bannister, 1780; Potter, 1781; Wodhull, 1782.
Troas or Hecuba (B.C. 58–32), Seneca. T. (Latin). Translated by J. Heywood, 1559; S. P[ordage], 1660; E. Sherburne, 1679; J. T[albot], 1686.
Troilus and Cressida, 1602, Shakespeare. T.
Troilus and Cressida, 1679, Dryden. T.
Trois Cousins, 1664, Dancourt. C.
Trois Rivaux (*Les*), 1758, Saurin. C.
Trois Sultanes (*Les*), 1710–1792, Favart. C.
Troja Distrutta, 1663, Andrea. T.
Troublesome Reign of King John, 1578, Anon. H.Pl.
Trovatore (*Il*), 1853, Verdi. O.
Truculentus (B.C. 254–184), Plautus. C. (Latin). Translated into blank verse by Thornton, Rich, Warner and Colman, 1769–74.
True Love can ne'er Forget (1797–1868), Lover.
True Widow, 1679, Shadwell. C.
Tryal of Samuel Foote, 1763, Foote. F.
Tu Quoque, 1599, Greene.
Tunbridge Wells, 1678, Rawlins. C.
Turcaret, 1708, Lesage. C.
Turco in Italia, 1814, Rossini. O.
Turk and No Turk, 1785, Colman. Mu.C.
Turke (*The*), 1610, J. Mason. T.
Turkish Court (*The*), 1748, L. Pilkington. Pl.
Turkish Mahomet, 1584, Peele.
Turnpike Gate (1774–1826), Knight. F.
Twelfth Night, etc., 1602, Shakespeare. C.
Twin Rivals, 1705, Farquhar.
'Twixt Axe and Crown, 1870, Taylor. H.Pl.
Two Foscari (*The*), 1821, Byron.
Two Gentlemen of Verona, 1595, Shakespeare. C. (first mentioned 1598).
Two Italian Gentlemen (*The*), 1584, Munday. D. (afterwards called *Fidele and Fortunio*).
Two Klingsbergs (*The*), 1761–1819, Kotzebue. D.
Two Loves and a Life (1817–1880), Taylor.
Two Maids of More Clacke, 1609, Armin. C.
Two Misers, 1767, O'Hara.
Two Noble Kinsmen, 1634, Beaumont and Fletcher.
Two Queens of Brentford, 1721, D'Urfey. O.
Two Roses (*The*), 1878, Albery. V.
Two Strings to your Bow, 1791, Jephson. F.
Two to One, 1784, Colman. C.
Two Tragedies in One, 1601, Yarrington. D.
Two Wise Men and All the Rest Fools, 1619, Chapman. C. (in seven acts).
Tyrant (*The*), 1660, Massinger.
Tyrannic Love, 1669, Dryden. T.

Ugone, 1870, Armstrong. T.
Ulysses, 1706, Rowe. Myt.D.
Un Ballo in Maschera, 1861, Verdi. O.
Uncle, 19th cent., H. J. Byron. C.
Uncle John, 1833, Buckstone.
Uncle Too Many, 1828, Thomson. C.
Under the Earth, 1868. R.D. (*Hard Times*, by Dickens, dramatized).
Underbarnet, 19th cent., Ingemann.
Undertaker (*The*), 1770–1804, Tobin.
Une Cause Célèbre. (See "Proof.")
Une Chasse à St. Germain, 1860, Deslandes. D.
Une Faute, before 1822, Scribe. Pt.Pc.
Unequal Match (*An*), 1877, Tom Taylor.
Unfinished Gentleman (1801–1863), Selby. C.
Unfortunate Lovers (*The*), 1642, Davenant. T.

Unfortunate Mother (*The*), 1640, Nabbes. T.
Unhappy Favorite (*The*), 1682, Banks. T.
Unknown Lover (*The*), 1878, Gosse. Pl.
Unnatural Combat, 1639, Massinger. T.
Unnatural Tragedy (*The*), 1624–1673, Margaret, Duchess of Newcastle. T.
Up All Night (1730–1805), King. Mu.D. (music by Dr. Arnold).
Upholsterer (*The*), 1758, Murphy. F.
Upper Crust (*The*), 1880, H. J. Byron. C.
Urgent Private Affairs (1805–1868), Coyne. C.
Used Up, 1845, C. J. Mathews. C.

Vacancies (*Les*), 1659, Dancourt. C.
Val d'Andorre (*Le*), 1799–1862, Halévy. O.C.
Valentine, 1820, Guilbert de Pixérécourt.
Valentinian, 1617, Fletcher (Beaumont died 1616). T.
Valérie, 1822, Scribe. F.
Valiant Welchman (*The*), 1615, Armin. C.
Valsei (*i.e.*, Wallace), or The Hero of Scotland, 1772, Perobo. T. (a prize play).
Vampire (*Le*), 1820, Carmouche.
Vampire (*The*), 1820, Planché.
Vampire (*The*), 1829, Planché. O.
Vanderdecken, 1878, W. G. Wills.
Vandyck, 1850, Richards. Pl.
Variety (*The*), 1649, Duke of Newcastle. C.
Vautour (*Mons.*), 1805, Duval.
Venceslas, 1647, Rotrou. T.
Vendanges de Suresnes, 1657, Dancourt. C.
Vendetta, 1846, Stephens.
Venetian Outlaw (*The*), 1805, Elliston.
Venice Preserved, 1682, Otway. T.
Vénitienne (*La*), 1834, Anicet Bourgeois. D.
Venoni, 1809, Lewis. D.
Venus and Adonis (1703–1758), Theo. Cibber. C.
Vêpres Siciliennes (*Les*), 1819, Delavigne. T.
Verre d'Eau (*Le*), 1842, Scribe. C.
Very Woman (*A*), 1655, Massinger. T.C.
Vespers of Palermo, 1823, Hemans. T.
Veuve de Malabar, 1799, Kalkbrenner. O.
Vicar of Wakefield (*The*). (This novel was dramatized in 1819; turned into an opera in 1823; S. Coyne produced a dramatic version in 1850, in conjunction with Tom Taylor; and W. G. Wills in 1878, under the name of *Olivia*.)
Victims, 1856, Tom Taylor.
Victorine, 1831, Buckstone.
Videna, 1854, Herand. T.
Vie de Café, 1850, Dupenty.
Vieux Château, 1799, Dellamaria. O.
Vieux Fat (*Le*), 1810, Andrieux. C.
Vieux Garçon (*Le*), before 1822, Scribe. Pt.Pc.
Vieux Péchés (*Les*), 1833, Dumanois. D.
Village (*The*), 1805, Cherry. C.
Village Coquettes, 1835, Hullah. O.
Village Coquettes, 1836, Dickens. O.
Village Opera (*The*), 1762, Johnson. C.O.
Village Wedding, before 1770, Love. P.
Villain (*The*), 1663, Porter. T.
Vindimiatrice (*Le*), 1741–1813, Grétry. O.
Vintner Tricked (*The*), 1746, *. C.
Vira-Rama-Tscherita, 8th cent., Bhavabhouti. Myt.D.
Virgin Martyr (*The*), 1622, Massinger and Dekker. T.
Virgin Unmasked, about 1740, Fielding. Mu.F.
Virgin of the Sun (*The*), 1799, Anne Plumtree. Pl. (from Kotzebue).
Virgin of the Sun (*The*), 1812, Bishop. O.
Virgin Widow (*The*), 1649, Quarles. C.
Virginia, 1654, Webster. T.
Virginia, 1760, Miss Brooke. T.
Virginia, 1783, Alfieri. T.
Virginia (1756–1829), Léopold. T.
Virginie, 1683, Campistron. T.
Virginie, 1786, Laharpe. T.
Virginius (1792–1852), Payne. T.
Virginius, 1820, Knowles. T.
Virtue Betrayed, 1682, Banks. T.
Virtuoso (*The*), 1676, Shadwell. C.
Virtuous Octavia, 1598, Brandon. H.Pl.
Virtuous Wife (*The*), or Good Luck to the Last, 1680, D'Urfey. C.
Visite à Bedlam (*Une*), before 1822, Scribe. Pt.Pc.
Vologese, 1744, Leo. O.
Volpone, or The Fox, 1605, Jonson. C.
Volunteers (*The*), 1693, Shadwell. C.
Vortigern and Rowena, 1796, Ireland. T.
Votary of Wealth (*The*), 1792, Holman. C.

Wags of Windsor. (See "Review.")
Wakefield Plays (*The*), 32 in number, printed by the Surtees Society in 1836. Mys.
Walking Statue, 1710, Hill.
Wallace, 1799, Grahame. T.
Wallace. (See "Valsei.")
Wallenstein (*Albertus*), 1639, Glapthorne. H.D.
Wallenstein, 1799, Schiller. (An English version by Coleridge, 1800.)
Walloons (*The*), 1782, Cumberland.
Walpole, 1869, Lord Lytton. C.
Walter Raleigh (*Sir*), 1720, Sewell. T.
Wandering Lover (*The*), 1658, Meriton. T.C,
Wandering Minstrel (*The*), 1841, Mayhew and Beckett. F.
War (1829–1871), Robertson. C.
War to the Knife, 1865, H. J. Byron.
Warning to Fair Women (*The*), 1599, Anon. T.

Warwick, 1763, Laharpe. T. (In 1767 appeared the English version by Franklin.)
Washington, 1877, Tupper. D.
Wasps (*The*), B.C. 422, Aristophanes. C. (Greek). Translated by Mitchell, 1820–22; Hickie, 1853; Rudd, 1867; Rogers, 1876.
Wat Tyler, 1794, Southey. Pol.D.
Wat Tyler, 1869, Sala. B.
Water Witches (*The*), 1805–1868. Coyne.
Waterman (*The*), 1774, Dibdin. Bd.O.
Way of the World (*The*), 1700, Congreve. C.
Way to Get Married (*The*), 1796, Morton. C.
Way to Keep Him (*The*), 1760, Murphy. C.
Ways and Means, 1788, Colman. C.
We Fly by Night, 1806, Colman. F.
Weak Points (1802–1879), Buckstone.
Weathercock (*The*), about 1810, Allingham. C.
Wedding (*The*), 1629, Shirley. C.
Wedding Day (*The*), 1740, Fielding. C.
Wedding Day, 1790, Inchbald. F.
Wedding March (*The*), 19th cent. Gilbert.
Welcome and Farewell, 1837, Harness. D.
Wenceslaus. (See "Venceslas.")
Werner, 1822, Byron. T.
Werter, 1786, Reynolds.
Werther, 1817, Duval. F.
West Indian, 1771, Cumberland. C.
Westward Hoe! 1607, Dekker and Webster. C.
What a Blunder! (1764–1817), Holman. C.
What d'ye Call It? 1714, Gay. T.C.P.
What Next? (1771–1841), Dibdin. F.
What You Will, 1607, Marston. C.
Wheel of Fortune (*The*), 1779, Cumberland. C.
Which is the Man? (1743–1809), Mrs. Cowley. C.
White Devil (*The*), 1612, Webster. T.
White Lady of Berlin Castle, 1875, C. Winchester. T.
Who is She? 19th cent., Stirling. Pt.C.
Who wants a Guinea? 1805, Colman. F.
Whore of Babylon (*The*), 1603, Day.
Who's the Dupe? (1743–1809), Mrs. Cowley. F.
Wicked World (*The*), 1873, Gilbert. Fy.C.
Widow (*The*), 1628, Middleton. C.
Widow (*The*), printed 1652, Jonson, Fletcher and Middleton. C.
Widow Ranter (*The*), 1690, Mrs. Behn. C.
Widow of Delphi, 1780, Cumberland. O.
Widow's Tears (*The*), 1612, Chapman. C.
Wife (*The*), 1833, Knowles. D.
Wife for a Month, 1624, Fletcher (Beaumont died 1616). T.C.
Wife of Bath, 1713, altered 1730, J. Gay. C.
Wife or No Wife, 19th cent., Heraud. C.
Wife Well Managed, 1715, Centlivre. C.
Wife's Excuse, 1692, Southerne. C.
Wife's Relief (*The*), 1711, Johnson. C.
Wife's Stratagem (*The*), 1827, Poole. C.
Wives as They Were, etc., 1797, Inchbald. C.
Wild Gallant, 1663, Dryden. C.
Wild-Goose Chase, 1619, Fletcher. C.
Wild Oats, 1798, O'Keefe. C.
Wildair (*Sir Harry*), 1701, Farquhar. C.
Wilhelm Tell. (See "Tell.")
Will (*The*), 1765–1841, Reynolds. C.
Willow Copse (*The*), 19th cent., Boucicault.
Wily Beguilede, 1606, Anon. C.
Winning a Husband (1802–1879), Buckstone. C.
Winter's Tale, 1604, Shakespeare. C.
Wisdom of Dr. Dodypoll, 1600, Lyly. C.
Wise Man of the East (*A*), 1799, Inchbald. Pl. (from Kotzebue).
Wise Women of Hogsdon, 1638, T. Heywood. C.
Wit at Several Weapons, 1614, Beaumont and Fletcher. C.
Wit in a Constable, 1640, Glapthorne. C.
Wit without Money, posthumous, 1649, Beaumont and Fletcher. C.
Witch-Finder (*The*), 19th cent., R. Buchanan. T.
Witch (*The*), 1604, Middleton. T.C.
Witch of Edmonton, 1658, Rowley, Tourneur, etc. T.C. (The witch was Mother Sawyer.)
Within and Without, 1856, McDonnell. D.Pm.
Wits (*The*), 1636, Davenant. C.
Wit's Cabal (1624–1673), Margaret, Duchess of Newcastle. C.
Wit's Last Stake (1730–1805), King. C.
Wittie Faire One (*The*), 1633, Shirley. C.
Wives. (See under "Wife.")
Woman Captain, 1680, Shadwell. C.
Woman-Hater, 1607, Beaumont and Fletcher. C.
Woman in Red, 1849, Coyne.
Woman in the Moon, 1597, J. Lyly. Myt.D.
Woman Kilde with Kindnesse (*A*), before 1603, third edition 1617, Heywood. T.
Woman made Justice (*A*), 1720, Betterton. C.
Woman will have her Will (*A*), 1616, Haughton.
Woman's Place, 1647, Beaumont and Fletcher. C.
Woman's Prize, 1647, Beaumont and Fletcher. C.
Woman's Wit, 1697, C. Cibber. C.
Woman's Wit, 1838, Knowles. C.
Woman's a Weathercock, 1609, printed 1612. Field. C. (The second part called *Amends for Ladies*, was acted in 1610.)
Women, Beware of Women, 1657, Middleton. C. (from the Italian).
Women Pleased, 1647, Beaumont and Fletcher. C.
Wonder (*A*), or An Honest Yorkshireman, 1736, Carey. Bd.O.

Wonder (*A New*), or a Woman Never Vext, 1632, Rowley. C.
Wonder (*The*), or a Woman keeps a Secret, 1713, Centlivre. C.
Wonder of Women. (See "Sophonisba.")
Wonderful Year, 1603, Dekker. C.
Wonders in the Sun, 1706, D'Urfey. C.O.
Wood Demon (*The*), 1811, Lewis. Mel.
Woodgirl (*The*), 1800, Weber. O.
Woodman (*The*), 1771, Dudley. C.O.
Woodvil. (See "John Woodvil.")
Word of Nature (*The*), 1797, Cumberland. C.
Word to the Wise, 1765, Kelly. C.
Works for Cutlers, 1615, Anon. D.Dial.
World (*The*), 1808, Kenney. C.
Worlde and the Chylde (*The*), printed 1522, Anon. Mo.
World's Idol (*The*), 1659, by H. H. B. (adapted from the Greek comedy of *Plutus* by Aristophanes).
Wounds of Civil War, 1594, Lodge. H.Pl.
Wreck Ashore, 1830, Buckstone Mel.
Writing Desk (*The*), or Youth in Danger, 1799, Pl. (from Kotzebue).

Xerxes, 1699, C. Cibber. H.D.
X.Y.Z., 1810, Colman. F.

Yellow Dwarf (*The*), 1854, Planché.
Yorkshire Tragedy (*The*), 1604, Anon. (at one time printed with the name of Shakespeare).
Young Hypocrite (*The*), 1778, Foote.
Young King (*The*), 1683, Mrs. Behn.
Younger Brother (*The*), 1696, Mrs. Behn.
Your Five Gallants, 1607, Middleton. C.
Youth, 1549, Anon. Mo.
Youthful Martyrs of Rome, 1856, Oakley.
Youth's Glory and Death's Banquet, in two parts (1624–1673), Margaret, Duchess of Newcastle. T.

Zaïre, 1733, Voltaire. T.
Zaire, 1815, Winter. O.
Zapolya, 1817, Coleridge. T.
Zara, 1735, Hill. T. (an English version of Voltaire's *Zaïre*).
Zauberflöte (*Die*), 1791, Mozart. O.
Zelinda, 1772, Calini. C. (a prize play).
Zémire et Azor, 1771, Marmontel. O. (music by Grétry).
Zenobia, 1758, Piccini. O.
Zenobia, 1768, Murphy. T.
Zobeide, 1772, Craddock.
Zoraïde di Granata, 1822, Donizetti. O.
Zorinski, 1809, Thomas Morton.

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